Saturday 13 August 2016

Amateur Photographer

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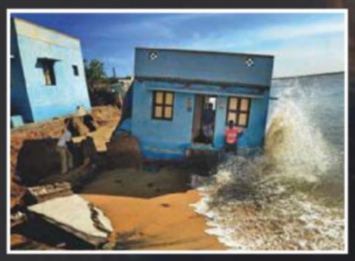
David Clapp on the joys of medium format

Prime vacation
Why we used primes instead of zooms on a trip to Japan

What on earth?
Amazing images of our fragile planet



Autofocus boot camp

Top pros show how they set up their AF for **portraits**, **sport**, **wildlife**, **street** and **travel** photography

PLUS Cewe photo books tested • Shooting Portland Bill • Woodstock on film

SONY

G MASTER

Tomorrow's lenses today, from Sony

Lens standards are changing. Advances in camera performance and soaring creative ideals demand a new approach to lens technology.

Sony now redefines the lens, with a clear vision of the future. The G Master revolution begins with three large-aperture lenses that achieve a supreme blend of high resolution and beautiful bokeh thanks to new XA (Xtreme Aspherical) lens elements with increased surface precision.

With these new additions, there are now 20 full-frame e-mount lenses available, giving you all the tools you need to capture the ultimate shot.

All lens availability is dependent on market release dates. Discover more at www.sony.co.uk

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7days

A week in photography

I started my photographic career using cameras that offered only two tools to help me with focusing: a split-image circle and the microprism ring that surrounded it – that's if I was lucky. I recall my sense of awe when I saw the world's first autofocus SLR: the Minolta Dynax 7000. It would be a few more years before I'd own an AF SLR myself: a Nikon F4.

Nowadays, the AF functionality of your average DSLR/CSC has become so complex that it won't be long before some university offers a degree in it. Do you want single shot or continuous? Single point, multi-point or dynamic area AF? How about 3D tracking? Eye detection? And dare I even mention back-button focusing? This week we cut through the confusion by asking pros working in different genres to describe the AF set-ups that work for them. I learned lots, and I'm sure you will too.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

© RICHARD WAINE

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Stand Out in the Crowd
by Richard Waine

Fujifilm X-T1, 50-140mm, 1/200sec at f/2.8, ISO 250

This lovely image from AP reader Richard Waine was uploaded to our website gallery and demonstrates what a keen and discerning photographic eye can achieve.

'While taking a festival crowd shot at Liverpool's Africa Oyé 2016, I noticed the woman walking through the crowd,' says Richard. 'She just really stood out. I picked this spot in the crowd and waited for her to walk into it.'

This image shows the benefits of candid shots, and works well in b&w. It's a touching human moment and a scene we could see every day. This is why it's always worth having a camera with you.

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Win! Each week we choose our favourite picture on Facebook, Flickr, Twitter, Instagram or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Leica releases firmware update 2.0 for Q

Leica has released updated firmware for the Leica Q, adding several improvements including a minimum shutter speed of 120 seconds. It has also optimised the EVF mode to ease navigation, while a press of the menu or play button allows users to switch to the menu control/picture assessment on the LCD screen. Visit uk.leica-camera.com.

High-end lenses

Medium-format camera maker Phase One has added two new lenses to its line-up. The Schneider Kreuznach 40-80mm LS f/4-5.6 Zoom and 75-150mm LS f/4-5.6 Zoom cost €5,490 and €7,990, respectively. They are compatible with the Phase One XF, Phase One 645DF+ and Mamiya 645DF+ or DF systems.

Nikon 100 million Nikkor milestone

Nikon has made 100 million Nikkor lenses since it released its first one in 1933. The first lens under the Nikkor brand was the Aero-Nikkor, designed for aerial photography. The first Nikkor SLR lenses were released alongside the Nikon F camera in 1959.

100 million NIKKOR

Lightroom for Apple TV

Adobe has announced a stripped-back version of its popular Lightroom application for users of the 4th generation of Apple TV and beyond. Users can flick through their saved images, create slideshows, and zoom into and share their shots, although any actual editing will have to be done using the main Lightroom app.

Apology

In the article *Lenses for Selective Focusing* (AP 30 July), we omitted to thank the following companies for their generous equipment loans that helped us to complete our lens tests: Grays of Westminster (www.graysofwestminster.co.uk) for the Nikon 105mm f/2D AF DC, Hireacamera (www.hireacamera.com) for the Canon TS-E 90mm f/2.8, and The Leica Gallery (www.leica-storemayfair.co.uk) for the Leica Noctilux-M 50mm f/0.95. We would like to thank all three companies for their generosity.

© VALERY MELNIKOV

WEEKEND PROJECT

Freeze action with flash

Using shutter speed to capture fast-moving subjects such as dancers is a well-known technique, but you can suffer from underexposed, poorly lit images. In dark concert halls or studios, even with high ISOs, autofocus can struggle and noise can become a problem. A better solution is to use flashguns and wireless triggers, so the flashlights, rather than shutter speed, freeze the action. It sounds complicated, but it's not. Just note that you are unlikely to use such a set-up during a performance, so you might need to shoot a rehearsal or arrange a dedicated shoot. With a fast flash burst, such as 1/40,000sec, the performer will be well lit and sharp, but all else will be darkened.

1 If you can shoot a dancer at rehearsal, or are asked for publicity shots, shoot the dancer against your own portable black/dark background. It will need to be big enough to absorb the dancer's movements.

2 Mount your flashguns (two is ideal) on a tripod or light stand, then change to manual mode. Pick the maximum flash sync speed for your camera to avoid blur. Also, ensure your wireless triggers are working properly.

BIG picture

Capturing the sense of real urgency in an image

In AP 6 August we highlighted the winning images of UK photographer Dougie Wallace who took the prize for the best series for street photography in the first annual Magnum Photography Awards, in association with LensCulture. The competition was divided into several categories, and here we see the overall winner for the best single image in the genre of photojournalism. This breathtaking image by Valery Melnikov shows civilians escaping from a fire at a house destroyed by an air attack in Donbass, eastern Ukraine, in July 2014. It's an image of real urgency, and a scene of almost cinematic intensity – something that emphasises the desperate nature of the reality. If you'd like more information and to enter next year's competition, visit www.lensculture.com/2016-magnum-photography-award-winners.

Words & numbers

Photography is a love affair with life

Burk Uzzle

American photojournalist credited with producing the iconic Woodstock image of a couple hugging at dawn

500 thousand

Number of downloads of Macphun's Aurora HDR photo-editor software in seven months. Visit aurorahdr.com

SOURCE: MACPHUN

3 Try adjusting the power of each flashgun to a half and carefully check exposure in a process of trial and error. Make sure to keep the ISO low too – you don't want a great flash shot ruined by excess noise.

4 Place the flashguns on either side of the stage or backdrop, moving them for the best results. Make sure the dancer has plenty of space to move into, so don't crop too tightly – either in-camera or with software.

Carefully placed off-camera flash is great for muscle and skin tones, while keeping the image pin sharp

© ISTOCKPHOTO.COM/AYAKOVLEV

View of the Halley VI Research Station on the Brunt Ice Shelf in Antarctica

© RICHARD INMAN

Stellar entries revealed in astronomy photo contest

THE BEST shots from the Insight Astronomy Photographer of the Year 2016 contest have been shortlisted from a record-breaking 4,500 entries. The contest, now in its eighth year, pulled in more outstanding entries from amateurs and professionals than ever before, say organisers.

This year's shortlisted images include shots of Venus and the Moon overlooking the International Space Station, and new stars born in the pink clouds of the Lagoon Nebula, which is 5,000 light years away. Among the entries running for title glory is a view of the Perseid Meteor Shower shooting across the sky and appearing to cascade from Mount Shasta in California, USA.

Organisers said: 'The range of locations is not just limited to our planet.' They added: 'Photographers have also captured sights from across our Solar System, galaxy and the wider universe; from the tempestuous storms visible across the face of our solar system's largest planet, Jupiter, looming in the night sky, to the luminous tangle of filaments of Pickering's Triangle – one of the main visual elements of a supernova remnant in the Veil Nebula, whose source exploded around 8,000 years ago.'

The winners will be announced on 15 September at the Royal Observatory in Greenwich, London.

The £10,000 top prize – four times the 2015 figure – may have tempted a greater number of photographers to enter this year. Awards include a £750 prize for the best photo by an amateur astrophotographer who has taken up the hobby in the past year and who has not entered the competition previously. Category winners each stand to pocket £1,500.

If you like what you see here, the best entries are due to go on show in a free exhibition at the Royal Observatory in Greenwich, London SE10 8XJ, from 17 September.

A royal spoonbill basks in the glow of the full moon at Hawke's Bay, New Zealand

© ANDREW CALDWELL

The International Space Station seemingly forges a path through star trails in South Australia

© SCOTT CARNIE-BRONCA

Camera MX software update

SOFTWARE provider Magix has revamped Camera MX, an image-capture and editing app created as an all-in-one solution for recording, optimising and sharing photos and videos.

The Camera MX update, which is free, features a redesigned interface that will enable a 'more user-friendly workflow'.

The new effects package includes the following filters: Iconic Line, Fun Mirrors and Summer Shore. Camera MX Update 4.0 is available from the Google Play Store.

Camera MX combines image capture with photo editing

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The wedding album of 15 photos was handed in to National Express

© NATIONAL EXPRESS/ADAM FRADGLEY

Appeal over lost 1965 wedding photo album

THE PUBLIC have been asked to turn detective to trace the owners of a 51-year-old album containing wedding photos. It was thought to have been left on a bus some time last year. The album, which names Patricia Cavanagh and Brian Lewis as the bride and groom, was handed to staff at Birmingham Coach Station.

It was lost during what would have been the couple's Golden Wedding Anniversary, raising the possibility that someone may have been taking the album to a celebration.

The album records that the couple, who appear to be in their early twenties, married at St Clements Church on Saturday 7 August 1965, aided by their bridesmaids Julie and Christine, and best man Derrick.

The 15 black & white photographs hail from a 'bygone age, when Beatlemania swept the world and Morris Minors ruled the roads', explained National Express, which launched the appeal.

Lost property manager Claire Horvath said: 'We don't know who lost the wedding album or why it was being transported, but it is clear that it must hold huge sentimental appeal to have been carried around after all these years.'

© NATIONAL EXPRESS/ADAM FRADGLEY

The couple married at St Clements Church in 1965

The coach company was unable to find any record of the couple on its systems. Neither is it clear on which bus route the album was found, since Birmingham is a major interchange route.

If you can help, call Rosalyn Golds at National Express on 0121 460 8419/07825 976593 or email: rosalyn.golds@nationalexpress.com.

Nikon 105mm f/1.4E ED set for August

NIKON is due to launch the new AF-S Nikkor 105mm f/1.4E ED lens later this month. Billed as the only 105mm AF lens on the market with an f/1.4 aperture, the newcomer succeeds the popular Nikkor 105mm f/2.5 lens.

'Whether photographers are working with available light, or in the studio, the all-new optical construction delivers unrivalled edge-to-edge sharpness and exquisite bokeh,' Nikon claims.

Features include a close focusing distance of 1m and a nine-blade diaphragm. The AF-S Nikkor 105mm f/1.4E ED is due out on 25 August, priced £2,049.99.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

STIRLINGSHIRE

© IAN MITCHELL/RPS

RPS Scottish Region Members' Exhibition

Each year, the Scottish members of the Royal Photographic Society select 40 images to represent their current work. Each member can only have one image in the exhibition, which starts at Falkirk and then travels around Scotland from Shetland to Dumfries and Aberdeen to Hillhead.

Until 27 August, bit.ly/2aBNkxW

LONDON

© JOSEPH HUZ

London Region Street Walk

In this free photowalk on street photography, you'll get great shots and spend time with other photographers. You don't have to be an RPS member, but you must book through the website.

13 August, www.rps.org

HERTFORDSHIRE

© TOM MASON

Wildlife Walkabout for Young People!

If you're a budding young photographer, join Tom Mason as he takes you around Paradise Wildlife Park. You'll get to capture amazing wildlife in a relaxed, supporting environment.

14 August, apmag.co/walk

Jerwood/Photoworks Awards 2015

Belfast Exposed is presenting a group exhibition by the recipients of the first national Jerwood/Photoworks Awards – a scheme recognising new photographic talent. Matthew Finn, Joanna Piotrowska and Tereza Zelenkova were the three award winners.

© JOANNA PIOTROWSKA

BELFAST

Until 1 October, www.belfastexposed.org

© ALMA HASER

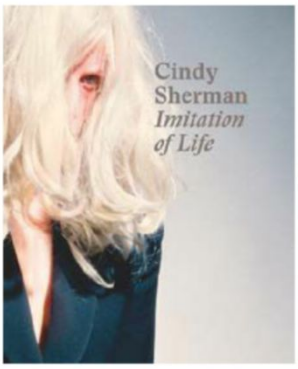
LONDON

Cosmic Surgery

There's something familiar yet alien about Alma Haser's merging of portraiture, collage, paper-folding and photography. The show at the Photographers' Gallery is a good example of how you can break away from conventional portraiture.

Until 14 August, thephotographersgallery.org.uk/alma-haser

Bookshelf



Cindy Sherman: Imitation of Life

By Philipp Kaiser

A new volume collects the images of **Cindy Sherman** and reveals a photographer fascinated by simulation and the cinematic impulse. **Oliver Atwell** takes a look inside

Untitled Film Still #47, 1979. This is one of Sherman's early investigations into female tropes and stereotypes

Published by Prestel
Price £35
160 pages
hardback
ISBN 978-3-79135-556-6
★★★★★

It's been nearly 40 years since Cindy Sherman started throwing on wigs, dresses, clown make-up and bodily prosthesis, and recording the variously glamorous and grotesque results through her camera lens. Sherman's work has found a home under a variety of banners: feminist, postmodern, or deconstructionist. Yet none of them seem quite capable of capturing the sense of her work. It's a body of images that seems uneasy when contained within strict parameters. This could well be a result of the artist's own elusiveness. In interview after interview she sidesteps questions about the work's theoretical underpinnings. As a result, the texts we have come largely from gallery owners, photography writers and academics, all of whom bring their own agenda to the table.

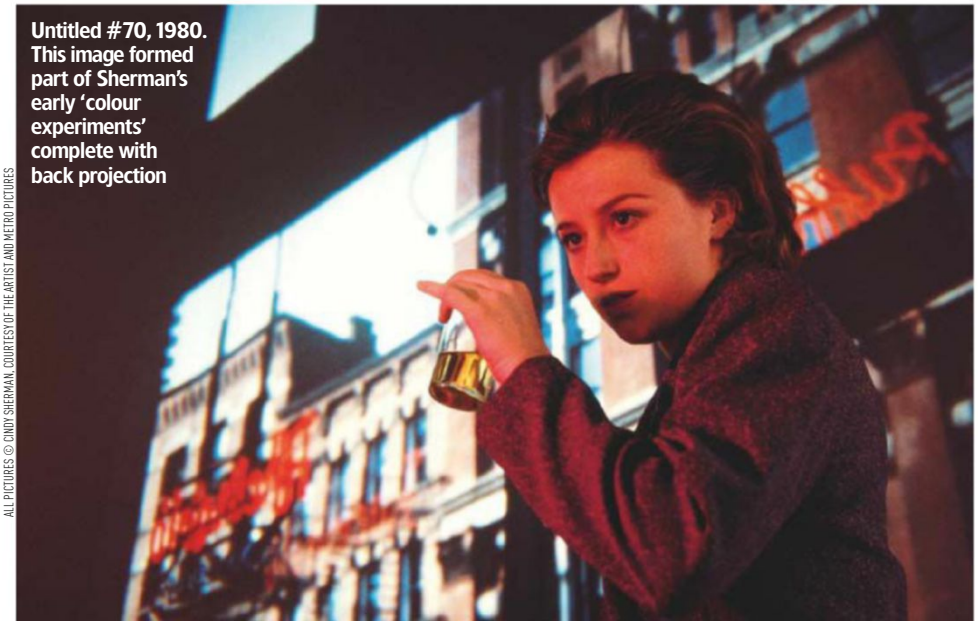
This book is no different. The intriguing introduction by Philipp Kaiser attempts to navigate the themes and ideas he sees within the work while also admitting that perhaps not all these ideas match the texts that have preceded it. With Sherman's work it's not enough to say, for example, that the images are feminist in context. Rather, we have to refer to the various 'feminisms' that have attempted to draw out meaning. But this is not to say that Sherman's work is without meaning – it certainly has several things to say. It's simply that the truth of it may not necessarily be as complicated as some would like to believe. That's not an insult to the work. I have a real feeling it's something Sherman herself would agree with.

Simulation and cinema

The title of the book, *Imitation of Life*, is said perhaps with some sense of irony. Sherman's images are, in part, imitations of the characters, tropes and archetypes of the kinds of women we find in cinema and literature, many are which are simply male ideals of how women should appear. As many have noted, she is not imitating women, but rather *images* of women. Ideas such as the 'male gaze' and voyeurism are apparent in these early works, drawing as Sherman does from the publicity stills of old B-movies and Hitchcockian aesthetics.

The references to Alfred Hitchcock are important, not because she draws from the themes of the filmmaker's oeuvre but because of the way she appropriates the viewer's gaze, much in the way he did. It's also important because we see how genuinely fascinated Sherman is with the field of cinema. Her 'Untitled Film Stills' series is a wonderful tribute and deconstruction of cinematic tropes. Look further into her work and you can spot her love of filmmakers such as Douglas Sirk and Sam Fuller.

The idea of imitation was something Sherman actually hit upon in her younger years as a painter. She found she had a natural talent for copying and it's clearly a seed that infects much of her work as a photographer. Imitation and simulation



Untitled #70, 1980. This image formed part of Sherman's early 'colour experiments' complete with back projection

ALL PICTURES © CINDY SHERMAN, COURTESY OF THE ARTIST AND METRO PICTURES

Untitled #92, 1981

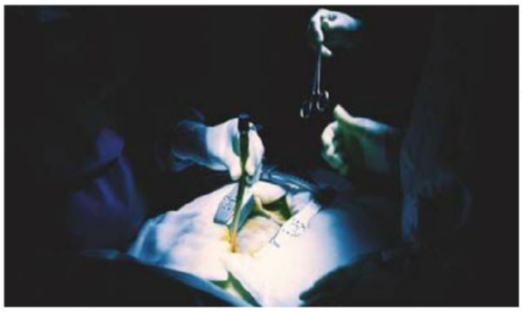
have a strong currency in the fields of academic studies, particularly in the work of Jean Baudrillard, and here we see those ideas transposed to Sherman's images. But it's a kind of imitation where we see the joins. Sherman's work never attempts to reproduce *exactly*. In many of the images we can identify the clearly constructed and considered sets, particularly when it comes to her 'experiments in colour', the images that make use of hokey back-projections. While these early colour images are often reproduced, it's worth noting that they presented Sherman with her biggest technical challenge, especially considering how easy it was to wash out the projections with studio lighting. Later, we see Sherman tackling women from history and women of contemporary society. The images are equally affecting and equally knowingly artificial.

But for all the intertextuality, politics and deep themes, there is a level that can often get drowned out in the impenetrable reverie of the chin-stroking cognoscenti. As Elizabeth Roberts, editor of *Black+White Photography* magazine noted in her review of this title, these images are *fun* and they are *funny*. Sherman knows how absurd and grotesque these images are. This is, after all, the photographer who appeared as a semi-parody of herself in John Waters' film *Pecker*.

'When I was in school, I was getting disgusted with the idea of art being so religious and sacred,' Sherman said once, 'so I wanted to make something people could relate to without people having read a book about it first. So that anybody on the street could appreciate it... That's why I wanted to imitate something out of culture, and also make fun of culture as I was doing it.' That sort of sums it up. AP

Also out now

The latest and best books from the world of photography. By Oliver Atwell



© EDWARD THOMPSON

The Unseen: An Atlas of Infrared Plates

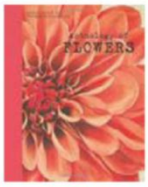
By Edward Thompson, Schilt Publishing, £30, 276 pages, hardcover, ISBN 978-9-05330-863-9

IN THIS fascinating book, Edward Thompson has created an almost esoteric body of work using some of the last rolls of Kodak Aerochrome colour infrared film ever made. Some decades following the discovery of the infrared spectrum by Sir William Herschel in 1800, infrared-sensitive photographic emulsion was made widely available. Over the years the film found itself applied to around 1,800 documented uses, both in the scientific and creative realms.

This book takes a look at some of these applications and attempts to draw them out to their creative and scientific conclusions. Throughout the book we find mention of hidden worlds, the paranormal, the things that lie beneath – the 'unseen' of the book's title. We even visit places like Chernobyl, an area that surely lends itself perfectly to the medium of infrared film. A small review cannot truly do justice to such a diverse and fascinating book, but rest assured this is perhaps one of the most interesting photography titles to come out so far this year. ★★★★★

Anthology of Flowers

By Jane Field-Lewis and Richard Maxted, Quadrille, £15, 128 pages, hardcover, ISBN 978-1-84949-789-3



THERE ARE many books about flowers, but very rarely are they as attractive and inviting as this one. Fifty flowers decorate the pages of this lavish little book, and it must be said that each photograph is rather exquisite. Each image, taken by photographer Richard Maxted, seems almost painterly in its lush detail. Beside every flower we find information written by Jane Field-Lewis, who time after time finds something engaging and genuinely of interest to say about each specimen. As someone with next to zero interest in flowers, even I would have to admit that this would be a very welcome addition to my bookshelf. Highly recommended for the flower-lovers in your life. ★★★★★

Viewpoint Mike Smith

Using photographs to develop the ambience of a business can influence your relationship with that brand

I was sitting in my local Costa Coffee in Luton, Bedfordshire, supping on a medium latte, taking a break from the usual Saturday turmoil of the Smith household. I then paused to scrutinise the photos on the wall a little more closely. They fell into two different categories: street and product. The product shots were unsurprisingly macro shots of coffee machines and drinks, generally finished to a high standard of competency and wouldn't be out of place in a brochure. The street shots were all on location in, what I assume is, Italy, and comprised buildings, waiters, windows and customers. These pictures were generally well composed but tonally quite flat, and were not captured at the optimal time of day.

In terms of presentation the pictures were large prints in highly visible locations with large mounts to draw attention to them. In fact, at some Costa locations, the environmental shots are designed to fill entire panels 'wrapping around' the customer. It made me wonder whether the photos were bought 'off the shelf', commissioned as a 'one off' or deliberately mediocre.

Walk into a Leon restaurant (if you're in London) and the interior is styled to be both Mediterranean and New York apartment from the moment you enter. However, if you look closely, the ethical foundations on which the company is built are pushed, particularly with the cookbooks and family photos. These, I assume, are copies of the original founders' family photos dating to the 1970s and are, in contrast to the street and product shots in Costa, classic point-and-click. The images are relatively poor quality, with that now nostalgic yellowing of the colour dyes in the old print film, but 'authentic' in the sense that you feel you are witnessing a private moment in someone else's life. The same styling exudes from the walls of any Frankie and Benny's restaurant you might walk into. Unlike Leon's small selection, F&B is plastered in photos dating back to a 1950s Italian-American family business. This, however, belies the fact that they opened their first store in Leicester in 1995!

Back in Luton there are two restaurants that use environmental photography to play on the industrial heritage of the town. The Brache had a series of photos that were taken in March 2002 when the Vauxhall car plant ceased production – sadly, with a refit of the restaurant these have now been removed and I don't have a record of the photographer. They are beautiful black & white portraits and wide shots that evoke the end of an era. This is coupled with pictures of the Hat Factory, showcasing the earlier main hat industry in the town, which peaked in the 1800s.

We are all too familiar with the large volume and short shelf life of the Instagram-esque photo or the slick advertising in glossy magazines. Until my visit to Costa Coffee that morning the sheer range of photos used to develop the ambience of a business had passed me by. These are essential elements in the branding of a business, and whether you think they are cynical (the UK Costa franchise is run by Whitbread), honest (is that the Vincent family?) or historically authentic (Hat Factory), they form a backdrop on which your imagination can paint an emotional response to your relationship with the brand.

© MIKE SMITH

Product or location photography help businesses create ambience and branding

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Mike Smith is a London-based wedding and portrait photographer. Visit **www.focali.co.uk**

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week

Twitter

© WARREN KEELAN

Warren Keelan @WarrenKeelan

Images of waves may not be the top subject of choice for photographers, but here we see how the flowing fractal nature can reveal copious abstract images.

Join the conversation at @AP_Magazine

Instagram

© GERD LUDWIG

Gerd Ludwig @gerdludwig

It's strange to see an image that holds your attention because of its aesthetic nature, only to realise its darker truth. Here we see the expansive marshlands found in western Siberia – a vast plain interrupted by the sight of a huge oil rig.

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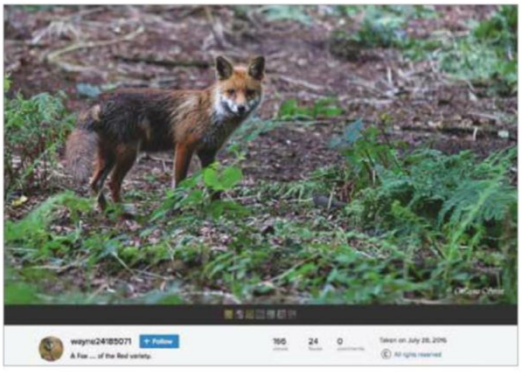

© WAYNE STREET

Wayne Street Wayne24185071

Red foxes (*Vulpes vulpes*) are a common sight in the UK, so it's always a pleasure to see new and engaging images, such as this one featuring a characterful and messy specimen.

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- Amateur Photographer Magazine, 2014

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★★★★ - Photoplus

46mm	£24.95	62mm	£29.95
49mm	£25.95	67mm	£31.95
52mm	£26.95	72mm	£32.95
55mm	£27.95	77mm	£34.95
58mm	£28.95	82mm	£39.95

Best Value in Photoplus Big Stopper Group Test

Circular Polarisers

"Highly Rated" - Practical Photography June, 2016

Sizes: 25 to 86mm

49mm	£16.95	67mm	£19.50
52mm	£17.50	72mm	£19.95
55mm	£17.95	77mm	£22.50
58mm	£18.50	82mm	£24.95
62mm	£18.95	86mm	£29.95

ND Filters

★★★★★ 5 stars in Digital Camera ND Group Test

Sizes: 27 to 82mm
Grads:0.3 0.6 0.9 1.2

46mm	£13.95	62mm	£19.50
49mm	£14.50	67mm	£20.50
52mm	£15.50	72mm	£22.50
55mm	£16.50	77mm	£24.50
58mm	£17.50	82mm	£29.50

ND Fader Filters

★★★★ 4 stars for quality & value from Amateur Photographer

46mm	£29.95	62mm	£35.95
49mm	£31.95	67mm	£36.95
52mm	£32.95	72mm	£37.95
55mm	£33.95	77mm	£39.95
58mm	£34.95		

More Filters...

Infrared Filters	from £19.95
Skylight Filters	from £9.95
Black & White Filters	from £7.50
Colour Grad Filters	from £14.95
Star Effect Filters	from £12.95
UV Filters	from £12.50
ND Grad Filters	from £16.50

Square Filters

Pro Square Filter Holders

★★★★★ Best Value - NPhoto Magazine

NEW Pro Aluminium Holders!

A Size Pro Holder	£19.95
P Size Pro Holder	£24.95
P Size W/A Pro Holder	£24.95

Pro Filter Kits

Types: ND Soft, ND Hard, Full ND
Starter Kit: 1 filter Filter Kit: 3 filters

A Size Pro Starter Kit	£29.95
A Size Pro Filter Kit	£44.95
P Size Pro Starter Kit	£34.95

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Square Filter Kits

*Featured in three of the best ND Kits - Practical Photography, 2016

ND Soft*, ND Hard, Full ND

A Size Starter Kit	£24.95
A Size Filter Kit	£39.95
P Size Starter Kit	£24.95
P Size Filter Kit	£39.95

Individual Square Filters

Sizes: A Size & P Size

0.3 Full ND	£13.50	0.9 Hard ND Grad	£13.50	0.3 ND Glass Pro	£29.95
0.6 Full ND	£13.50	1.2 Hard ND Grad	£15.95	0.9 ND Glass Pro	£29.95
0.9 Full ND	£13.50	Circular Polariser	£26.00		
1.2 Full ND	£15.95	Blue Grad	£13.50		
0.3 Soft ND Grad	£13.50	Sunset Grad	£13.50		
0.6 Soft ND Grad	£13.50	Twilight Grad	£13.50		
0.9 Soft ND Grad	£13.50	Black & White Filters	£13.50		
1.2 Soft ND Grad	£15.95	4x Star Effect	£13.50		
0.3 Hard ND Grad	£13.50	6x Star Effect	£13.50		
0.6 Hard ND Grad	£13.50	P Size Diffusion Filter	£12.50		

★★★★★ - Digital Photo for build, image quality & value - April, 2014

Accessories

Deluxe Lens Pouch from £11.95

In-It Lens Pocket NEW	from £3.95
Microfibre Cloths	from £1.50
Olloclip Lenses	from £59.95
Lens Pouch	from £8.50
Deluxe Lens Pouch	from £11.95
Circular Filter Pouch	£5.95
Square Filter Wallet	£9.95
Square Filter Case	£1.95
Lightning Sensors	£64.95
Selfie Stick Bundle	£9.95
Bluetooth Remotes	£3.95
OpTech Straps	from £9.99
Camera Spirit Levels	from £3.50
In-It Camera Wrap NEW	from £8.95
Lens Pen	£4.95
Cleaning Kits	from £5.95
Dust Blowers	from £3.50
Cleaning Solution	£4.95
Memory Card Cases	£9.95
Reflector Kits	£8.95
Rainsleeves Pack of 2	£5.95
White Balance Caps	£9.95
Filter Stack Caps	from £10.95
Angled View Finder	£39.95
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Circular filter Wraps	£9.95

Caps & Hoods

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Body Caps	£3.50
Rear Lens Caps	£3.50
Petal Hoods	from £10.95
Rubber Lens Hoods	£4.95
Metal Hoods	from £5.95
Body & Rear Sets	£5.95

Self Take Kits

DSLR Self Kit	£34.95
Compact Self Kit	£24.95
Angled Self Kit	£34.95

NEW
Three Filter Wallet £4.95

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You could easily expect to pay that for the lightweight alloy head alone. - F2 Freelance Magazine

NEW 28mm On-It Carbon Fibre Tripod
only £149.95
★★★★★ - Practical Photo, Jan 2016

NEW 25mm Onit Carbon Fibre Tripod £119.95
colours: Red, Blue, Black

On-It Monopod NEW	£24.95
Travel Tripod	£9.99
Tripod Lens Mount	£49.95
Binocular Brackets	£9.99
Window Mount	£24.95
Dash Mount	£9.95
Universal Tripod Mount	£46.00

Lens/Camera Adaptors

Camera	Lens	£	Camera	Lens	£
Canon EOS	M42	£16.95	Micro 4/3	Nikon	£29.95
Canon EOS	Nikon	£22.95	Micro 4/3	Nikon G	£34.95
Canon EOS	Nikon G	£39.95	Micro 4/3	M42	£29.95
Canon EOS	Pentax K	£24.95	Micro 4/3	Olympus OM	£29.95
Canon EOS	Olympus OM	£24.95	Micro 4/3	Minolta MD	£29.95
Canon EOS	Con/Yash	£24.95	Micro 4/3	Leica R	£29.95
Canon EOS	Leica R	£22.95	Micro 4/3	Leica M	£29.95
Canon EOS	Leica M	£24.95	Micro 4/3	Sony Alpha	£34.95
Canon EOS	Canon FD	£44.95	Micro 4/3	Pentax K	£29.95
Canon EOS-M	Canon EOS	£29.95	Micro 4/3	Canon FD	£29.95
Canon EOS-M	Leica M	£29.95	Micro 4/3	Con/Yash	£29.95
Canon EOS-M	Nikon	£29.95	4/3	M42	£17.95
Canon EOS-M	Canon FD	£29.95	4/3	Con/Yash	£22.95
Canon EOS-M	C Mount	£29.95	4/3	Leica R	£22.95
Canon EOS-M	M39	£29.95	4/3	Nikon	£22.95
Canon EOS-M	M42	£29.95	4/3	Olympus OM	£22.95
Fuji X	M42	£24.95	4/3	Pentax K	£22.95
Fuji X	Leica M	£29.95	Pentax	M42	£18.95
Fuji X	Nikon	£29.95	Pentax	Nikon	£44.95
Fuji X	Canon EOS	£29.95	Pentax	Sony Alpha	£44.95
Fuji X	Olympus OM	£29.95	Pentax	Canon FD	£44.95
Fuji X	Canon FD	£29.95	Sony Alpha	M42	£15.95
Fuji X	Con/Yash	£29.95	Sony Alpha	Minolta MD	£44.95
Nikon	M42	£24.95	Sony Alpha	Nikon	£44.95
Nikon	Canon FD	£44.95	Sony Alpha	Pentax K	£44.95
Nikon	C Mount	£32.95	Sony Alpha	Canon FD	£44.95
Nikon 1	M42	£24.95	Sony NEX	Canon EOS	£29.95
Nikon 1	M39	£22.95	Sony NEX	Nikon	£29.95
Nikon 1	Nikon	£29.95	Sony NEX	Sony Alpha	£34.95
Nikon 1	Canon EOS	£44.95	Sony NEX	Olympus OM	£29.95
Nikon 1	Pentax K	£29.95	Sony NEX	Pentax K	£29.95
Nikon 1	Leica M	£39.95	Sony NEX	Leica M	£29.95
Nikon 1	Leica R	£37.95	Sony NEX	Leica R	£29.95
Nikon 1	Con/Yash	£23.95	Sony NEX	Canon FD	£42.95
Micro 4/3	Canon EOS	£29.95	Sony NEX	M42	£23.95

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EXCLUSIVE Lee Filters 100mm Starter Kit
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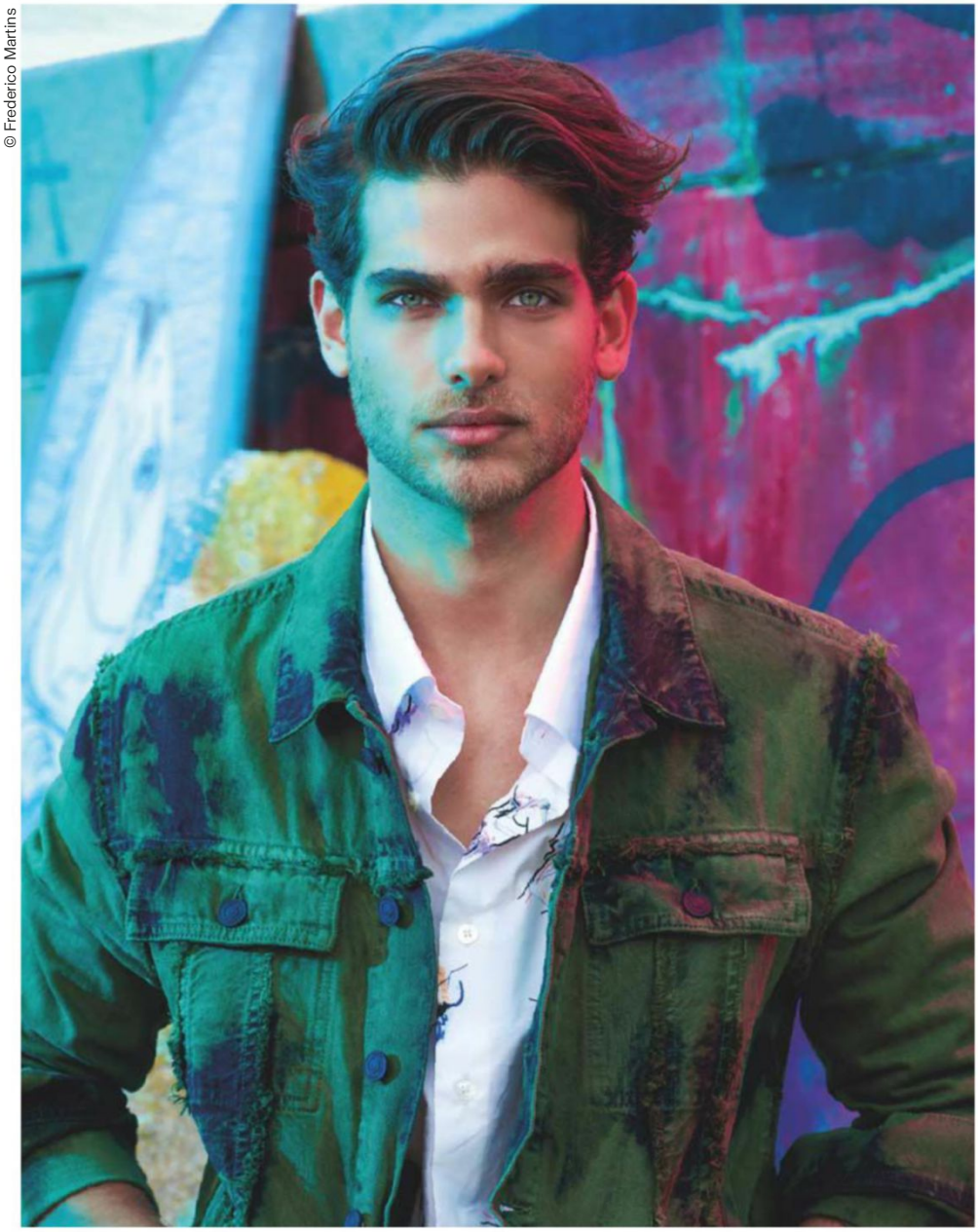

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Win!

A Sigma 50mm F1.4 lens

WORTH £849

Your chance to win a **Sigma 50mm F1.4 DG HSM | Art** full-frame standard lens worth £849.99*

HERE'S your chance to win a top-of-the-range Sigma 50mm F1.4 DG HSM | Art lens worth £849.99. With a field of view said to closely match that of human vision, the 50mm focal length is suitable for portraits and travel to landscapes and documentary.

Available in Canon, Sony, Sigma and Nikon mounts, the Sigma 50mm F1.4 DG HSM | Art is a fast 'standard' prime lens designed for full-frame DSLRs. It has a Hyper Sonic Motor (HSM) that ensures quiet, smooth and accurate autofocusing and a minimum aperture of f/16. The lens has 13 elements in eight groups, which allow for unsurpassed performance even at wide apertures, and close-up photography is easily managed with a minimum focusing distance of 40cm (15.7in).

The lens was voted Product of the Year 2015 at the Amateur Photographer Awards, and European DSLR lens 2014-2015 by the European Imaging and Sound Association (EISA).

But that's not all – if you already own a 50mm lens you can choose a Sigma 24mm F1.4 DG HSM | Art (worth £799.99), or a Sigma 35mm F1.4 DG HSM | Art (worth £799.99), instead. The Sigma 24mm F1.4 was described by AP as giving excellent image quality across a range of shooting conditions, while the 35mm F1.4 is a fine wideangle choice for full-frame professionals or serious amateurs demanding a super shallow depth of field.

Find out how Michael Topham got on shooting exclusively with Sigma prime lenses on a tour of Japan on pages 50-55 of this issue.

If you already own a 50mm lens, you can choose a 24mm (above left) or 35mm

HOW TO ENTER

All you have to do to win this fantastic Sigma lens is answer the simple question below:

What is the minimum aperture of the Sigma 50mm F1.4 DG HSM | Art lens?

A f/8
B f/16
C f/22

Then visit **www.amateurphotographer.co.uk/sigmaprimecomp** and register your entry.

The winner will be chosen at random from the correct entries and will be contacted by email within six weeks of the closing date. He or she will then be asked which lens they would like and which mount. Full terms and conditions can be found on the AP website at www.amateurphotographer.co.uk.

The closing date for entries is Friday 9 September 2016

* Competition open to UK residents only

SIGMA
www.sigma-imaging-uk.com

To enter, visit www.amateurphotographer.co.uk/sigmaprimecomp

Sport and news

Leon Neal

Leon is an award-winning staff photographer with AFP news agency, London. He covers news and sport, which is quite unusual for press photographers these days, so he's at the sharp end of camera focusing. If his images are soft, they are not accepted by AFP's picture editors or clients. Visit **www.leonneal.com/albums**

Autofocus excellence

Keeping photographs sharp, especially in tough or rushed conditions, can be difficult, even with modern DSLRs. Some of the UK's top professionals speak to **Geoff Harris** about how they stay focused on the job

© LEON NEAL

Above: Taking control of AF is essential for effective sports photography – don't leave it to the camera to get it right

Top tip

'DON'T be afraid to move your focus point,' is Leon's biggest tip. 'Framing your images around the centre point means 40% of the frame has unintentional dead space.'

Leon doesn't get his lenses calibrated, but notes that the new Nikon D5 has the option to calibrate lenses to the body in seconds. 'It will become part of my routine,' he says. Leon doesn't use manual focus at all, but will pre-focus when shooting events that happen very quickly.

Left: Continuous focus is also vital to keep track of fast-moving subjects, like tennis players

How Leon sets up AF on his Nikon DSLR

1 'I always shoot in continuous AF mode, whatever the situation. I find that on Nikon cameras the focus is intelligent enough to recognise when a subject is moving.'

2 'I tend to vary the focus-point range between 9 and 21, depending on how erratic the movement of the subject is. In tennis, for example, it's about following very fast, unpredictable movements.'

3 'I have used back-button focusing for a decade, as it makes so much more sense to me. Being able to lock my exposure with the shutter release while focusing with the back button seems the logical way to work.'

Below: You need to focus carefully with static subjects; this may involve changing to single-point AF

© LEON NEAL

Soft, slightly blurry shots are the bane of the serious photographer's life, and even a slight lack of sharpness in critical areas can be enough to spoil a pixel peeper's day (the 100% view in Lightroom is not for the faint-hearted).

Even if you think you are setting autofocus points correctly, things can still go wrong just as you press the shutter button. What's more, poor focusing technique will be ruthlessly revealed by the latest high-resolution DSLRs such as the Nikon D810 and Canon EOS 5DS. It's a problem that pro photographers have to wrestle with constantly, because even slightly 'off' focusing can make the difference between getting a big commission or winning a prestigious prize, and ending up as an also-ran.

Over the next few pages, some top pros share their tips for more effective autofocus, and we also check out a new service offering DSLR lens and body calibration at a competitive price.

Travel

Steve Davey

Steve is a travel photographer and author whose work has appeared in *Wanderlust*, *Lonely Planet* and the national press. He regularly runs workshops all over the world. Visit **www.stevedavey.com**

Top tip

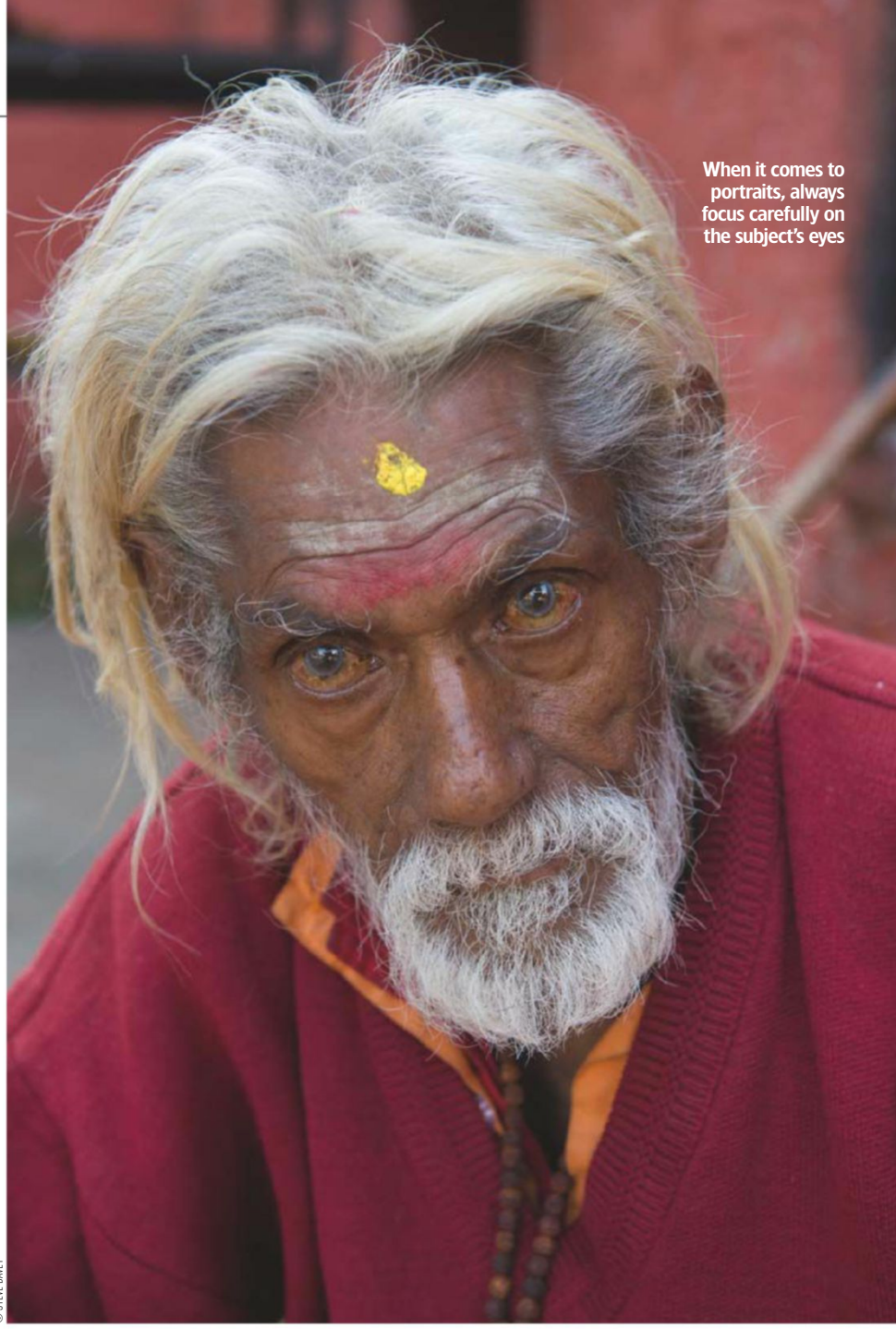
STEVE emphasises the importance of taking control of AF yourself. Most of the time he's on continuous focus mode. 'Just be aware of the slight delay as the camera focuses,' he says. Steve eschews back-button focusing and has fine-tuned AF in a few telephoto lenses. 'The pro Nikon cameras will remember the lens and adjust. A good way to do this is to tether the camera to a laptop, stick it on a tripod and shoot a sloping roof. You'll see whether the image is soft in front of, or behind the point you are focusing on.'

How Steve sets up AF on his Nikon DSLR

1 'I like standardisation as much as possible. It's pointless for your camera to have the fastest, most accurate customised modes if you need to keep diving into menus to select optimum settings and risk missing a shot.'

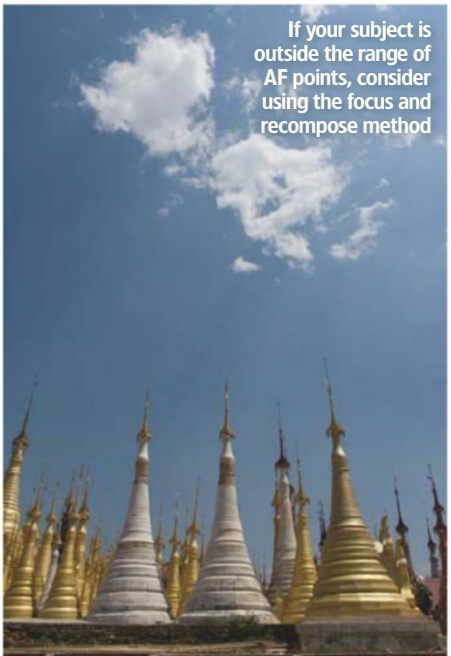
2 'I have my SLR set to continuous AF and a single-point focus so I can pinpoint the subject without needing to focus and recompose. If I want to lock the focus, I simply use the lock button.'

3 'A refinement to this is Nikon's 3D focus, which works in exactly the same way as the single-point focus (in that you can move it around in the same way), but it will track any movement in the frame once it has locked on.'



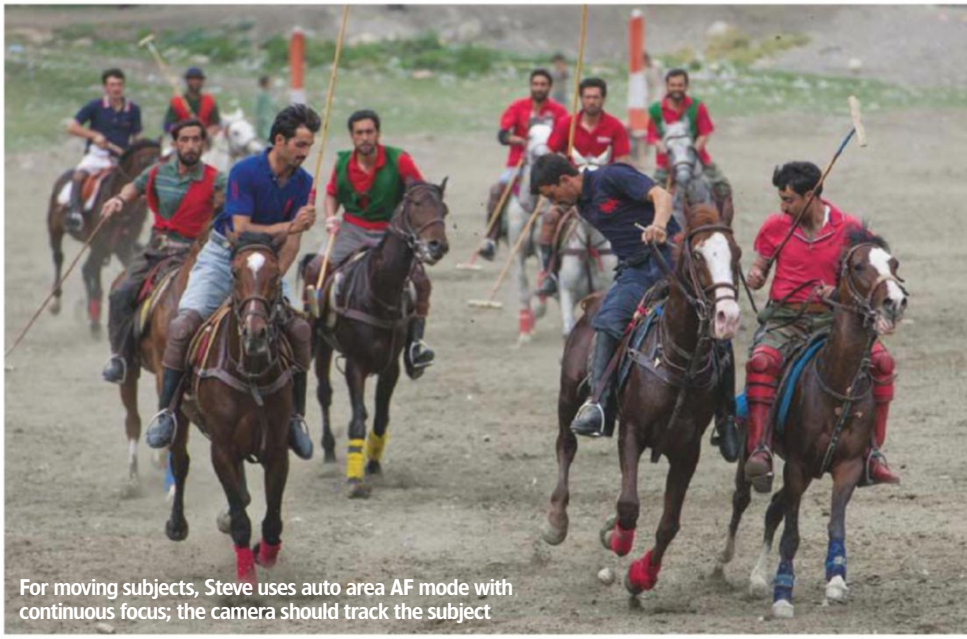
When it comes to portraits, always focus carefully on the subject's eyes

© STEVE DAVEY



If your subject is outside the range of AF points, consider using the focus and recompose method

© STEVE DAVEY



For moving subjects, Steve uses auto area AF mode with continuous focus; the camera should track the subject

© STEVE DAVEY

Nature and wildlife

Ben Hall

Ben is one of the UK's best-known wildlife and nature photographers. His work has appeared everywhere from *BBC Wildlife* magazine to *The Countryman*. He sells images via Getty and RSPB, and runs courses. Visit **www.benhallphoto.com**

In tough weather conditions such as snow, you often need to eschew AF altogether and switch to manual focus

© BEN HALL

How Ben sets up his Canon DSLR

1 'For static subjects, I prefer to use one-shot mode on my Canon EOS-1D X. I move the focusing point around the frame, as this enables me to compose the image and then fire the shutter without having to lock the focus and recompose every time.'

2 'When shooting moving subjects, I switch to predictive focus mode and use either the AF point expansion to create a larger focusing area, or the auto selection using all 61 AF points. For a moving subject against a relatively clean background, I opt for the auto-selection mode. I can compose the image as I pan, and the DSLR automatically tracks the subject.'

3 'The Canon EOS-1D X features six different autofocus presets (Case 1 to Case 6). Each one changes the predictive focus characteristics and sensitivity variables. For larger, slower-moving subjects, I prefer Case 2. For fast-moving subjects such as small birds, I prefer Case 5. This increases the sensitivity slightly and is more effective for fast panning.'

Top tip

'WHEN it comes to setting up AF, you need to know your camera inside out,' says Ben. 'Stay familiar with the controls, even if you don't take any pictures doing so.'

When AF struggles, such as when shooting in the middle of a blizzard, Ben switches to manual and pre-focuses the camera in front of the subject, firing a burst of frames as the subject passes the plane of focus. 'Selecting a smaller aperture to increase depth of field helps to achieve a greater hit rate,' he adds.

This is a brilliant example of how continuous AF can deliver great results with moving wildlife – the clean background helps too

© BEN HALL

Street

Matt Hart

Matt is a well-known street photography specialist and is a Fujifilm X-Photographer. Visit **lighttraveler.smugmug.com**

How Matt sets up his Fujifilm mirrorless

1 'My X-series cameras have three focusing options: single shot, continuous and manual. I use single for static and continuous for moving.'

2 'I then select the area of focus within the frame, depending on the subject.'

3 'I can change the size of this focus area, from pinpoint to a much larger area.'

© MATT HART

When using the flip-out screen to compose, careful AF-point positioning is also vital

Top tip

FOR street work, Matt believes you should get used to shooting via the rear screen rather than the viewfinder. His is the 'zone focusing' technique – prefocusing the camera a certain distance and shooting subjects in that range. He highlights a new feature in the Fujifilm X-T1 and X-T10 called 'tracking focus'. 'You can lock onto a subject and the camera will "follow" it for you to ensure sharp focus,' he says.

© MATT HART

The challenge in street work is to stay discreet

© MATT HART

You can prefocus on an area and wait for passers-by

News and documentary

Matt Cardy

You'll probably know Matt's images even if you don't recognise the name – he's a top Getty press shooter who took 'the single most amazing photo of the supermoon' last year behind Glastonbury Tor, according to *Time*. He was named Photojournalist of the Year in 2013. Visit **www.mattcardy.blogspot.co.uk**

How Matt sets up his Canon DSLR

1 'I am on AF servo (continuous) by default, but switch to one shot if I am doing more static, feature-related stuff or portraits. AF servo is essential when photographing court and sport, particularly when I'm shooting people coming out of courts of law, or am photographing big sporting events and festivals.'

2 'The EOS-1D X and 5D Mark III have numerous focusing points. I use single-point AF but with nine AF boxes illuminated, so if I'm on AF servo at least one of the points will be accurate.'

3 'I'm happy moving AF points around but don't need to set up back-button focusing, which I know lots of sport photographers swear by.'

For fast-moving news stories, accurate continuous focusing is absolutely essential

© MATT CARDY

Top tip

'MY TIP is to learn about all the AF modes on your camera so you can take control and move AF points over the critical areas,' he says. 'In a hectic and crowded news "bunfight" you need to be sure you're focusing in the right place, and can't rely on the camera doing it for you'

Matt reckons he's able to get away with AF most of the time but will switch to manual mode when shooting at night, or where he wants to be absolutely sure an area is critically sharp – the subject's eye in a portrait, for example.

© JOHN NASSERI

Portraits

John Nasseri

John is a portrait photographer and teacher who is also an Olympus Visionary. His latest project is 80at80, which celebrates 80 years of Olympus cameras. See **www.johnnassari.co.uk**

How John sets up AF on his Olympus cameras

1 'I normally set the AF to one shot, although I will use continuous shooting mode for a moving subject.'

2 'Always focus on the eye. It's so important in portrait photography.'

3 'Activate focus peaking, which will enable you to check that everything is sharp when focusing manually.'

Top tip

'FOR portraits, focus on the eye and stop down a bit,' says John. 'So I would close f/1.8 to f/3.2, or f/2 to f/4.' John's favourite lenses for portraits are the Zuiko 75mm f/1.8, 60mm f/2.8 macro and 45mm f/1.8. He will also use manual focus if there is no rush to shoot.

© JOHN NASSERI

Careful aperture selection is also important – it's not only about putting the AF points on the eyes

© JOHN NASSERI

Calibration station

GETTING your DSLR lenses and bodies professionally calibrated for top AF performance used to be an expensive and complex process, particularly when done by the big camera makers. A relatively new company, Camera Focus Support Services (CFSS), claims to do it much more cheaply, with packages starting at £199.

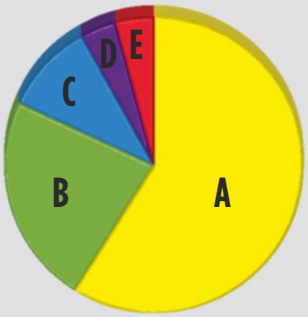
Founder Jon Mullins talks us through the process: 'We calibrate the lenses individually to each camera body. Calibrating a camera body on its own, or a lens on its own, makes no sense as they need to be tuned together.

'Remember, even a "kit" of camera and lens is still two individually made items that are then sold in a box together – they haven't been focus-calibrated to each other. They will have been set to a manufacturer's tolerance per item, but this will vary.'

Mullins claims some major successes in improving DSLR and lens AF performance, and notes that third-party AF lenses from Tamron, Sigma and Tokina also benefit from being focus-calibrated to each camera body. So why wouldn't tech-savvy photographers simply calibrate their gear themselves?

'We use FoCal Pro software, which people can buy themselves or have a FoCal test centre carry out the service for them (CFSS is one of only three recognised FoCal test centres in the UK and Ireland). But to carry out the calibration yourself you would need a consistent light source and a test area a minimum of 6.5m long to test a 200mm lens – plus a lot of patience and understanding of the quirks of the software.'

Mullins says the quality and condition of the lenses are a big factor in the length of a test, because of hidden element misalignment issues inside some lenses due to a knock or quality control during manufacture. Visit **www.camerafocussupportservices.co.uk**



In AP 23 July we asked

Do you apply sharpening to your images in post-production?

You answered...

A Yes, and I have a good understanding of it	**59%**
B Yes, but I don't really know what I'm doing	**23%**
C No, my pictures are sharp enough out of the camera	**10%**
D Post-production?	**4%**
E I just use my raw converter's default settings	**4%**

What you said

'I was shown an interesting technique using an alpha channel to create a mask that allows you to sharpen only the edges of things and only those edges that you want. I don't bother sharpening anything until it's ready for print though, and never bother for stuff to bung up online.'

'Yes. And a right mess I make of it most of the time!'

'I sharpen as part of the raw processing, checking it at 100%. I then output sharpen as necessary. I use the Pete Bridgwood method for Fuji raws.'

'I sharpen to suit the output, with a different approach for printing versus putting something on the web, although as a rule it's on the subtle side.'

Join the debate on the AP forum

This week we ask

Which focus mode do you mostly use?

Vote online www.amateurphotographer.co.uk

Top News stories

What's trending on the AP website

1. Scratched photo wins Fujifilm Student Photographer of the Year 2016
2. Leica releases firmware update 2.0 for the Leica Q
3. Nikon 105mm f/1.4E ED set for August debut
4. Jessops poised to make historic return to Leicester roots
5. New Insta360 Nano camera plans to bring VR to iPhone users

Inbox

Email amateurphotographer@timeinc.com and include your full postal address. **Write to** Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Asian inspiration

I enjoyed reading the article *A Passage to India* (AP 9 July) on Tamina Florentine-Zuch's photos documenting the Indian railway network. I made my first trip to India a few months ago – to Rajasthan in the northwest. The medieval forts and exquisite palaces were amazing, but for me as a photographer, the Rajasthani people's love of colour and decoration, evident everywhere from women's saris and men's turbans to the trucks adorned like Christmas trees, was what kept my finger constantly on the button. Oh, and the moustaches were definitely photogenic! Your article has convinced me to take my camera and travel again. This time it's Sri Lanka, and I plan to travel around the country by train. Thanks, AP, for the all-important initial inspiration.
Chris Dunham (Ms), Leicester

© TAMINA-FLORENTINE ZUCH/AGENTUR FOCUS

One of Tamina Florentine-Zuch's pictures taken during her train travels in India

I'm thrilled that our feature has had such an effect on you. It was a magazine piece such as that one, many years ago, that first inspired *me* to visit India, and I too have enjoyed some fascinating Indian railway journeys. Have a good trip, and send us some pictures when you return – Nigel Atherton, Editor

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APOY feedback

I enjoy sending in images as entries to the monthly APOY competition, but find that the lack of feedback is not helpful. For the Scary Monsters round, I sent in what I considered to be a 'cracking photo' – and again I was not included in the top 50 entries. I do not wish to convey sour grapes, but I have no idea if my entries are even accepted or if I have a specific issue that excludes me every month. Clearly, competitions are a personal judgement but not many of the winners were 'scary monsters'. The rules state that comment is made that images may qualify for assessment – this would be most helpful especially as disillusioned, I am considering not continuing to enter APOY in the future.
Brian Gale, via email

I'm sorry to hear that you have been unsuccessful in APOY 2016. I can see from our records that each of your images has been considered but unfortunately did not make the top 50. We receive over 1,000 entries for each round, so I'm sure you can appreciate that we cannot offer feedback on every one. The approach to judging is entirely democratic – five judges, each with their own personal tastes, score images individually. We are, however, reviewing how we run APOY, and may make changes for next year's competition that we hope will meet our readers' approval.

Incidentally, the assessment you mention refers to the possibility of your image being selected for critique by Martin Evening in *Evening Class*, but again, owing to the volume of entries we receive, this cannot be guaranteed. All I can say is keep entering and hopefully you'll have better luck in the future – Oliver Atwell, senior features writer

Digital with film

Just over a year ago I treated myself to a new DSLR. I thought of it like an investment – something I can potentially do work with even though it's 'only' a Nikon D5300. I previously had a Pentax K100D, and while it's better than a compact, it could not match up to the quality of a good scan of Kodak Ektar, with lower resolution and images needing adjustment. The Pentax now the camera I take with me if I go somewhere where it might get stolen.

My new D5300 is much better. For the first time I feel like I have a camera that can match the quality of film, at least in terms of resolution. That doesn't mean I have stopped using film for my night

photography. I don't have a wide enough lens to match my Vivitar 19mm. As an experiment, soon after I got the D5300, I put the Nikkor 18-55mm VR DX lens on my Nikon F80. At 18mm it's a circle in the frame – an interesting effect, but not much use. To my surprise, the lens works quite well on a film camera from 24-55mm, and I was even more shocked when the VR worked.

I've always loved using black & white film, especially at night in the city. Normally I have to use Ilford Delta 3200 or struggle with Kodak T-Max 400 at EI800. I loaded a roll of T-Max 400, rated it at 800 and went out. I'm impressed with the VR technology. For the first time I was able to do night photography not constrained to a 50mm f/1.8. I was able to use much wider angles, which, along with the VR, compensated for the much smaller aperture, taking pictures as long as 1/4sec.

Also, I have long wanted a 35mm f/1.8 for street images – I like wideangles and out-of-focus backgrounds. I felt I needed a 35mm f/1.8 lens as a compromise. I still can't afford Nikon's full-frame version of that. However, after trying it in the shop I realised that the Nikkor 35mm f/1.8 does work on film, actually filling the frame with a bit of vignetting, which is fine for the street photography I want to do, so I recently purchased it.

I think it's great that I can use VR technology with film, and it's such a shame a film camera has never been made with it built in. If they could put that into a new compact film camera, I'd be impatient to get one. Now I can't wait to make some real wet prints of the photos I've taken with my Frankenstein's camera set-up.
Alex Hosking, Bristol

Thanks for reporting your experience of using DX lenses with film. It's true that many lenses designed for the smaller sensor are capable of covering full frame at some settings. However, it's not really a surprise that VR works on your F80; the first image-stabilised lenses from Canon and Nikon were very much film-era designs. It's useful technology for shooting in low light. You should get even better results by using your stabilised lens with the high-ISO settings on your D5300 than Ilford Delta 3200.

The chances of manufacturers making a new compact film camera are slim, but it might surprise you to learn that Nikon made a 35mm zoom compact (the Zoom 700VR) with built-in image stabilisation back in 1994. This was the first use of optical stabilisation in any consumer photographic product, pre-dating Canon's EF 75-300mm f/4-5.6 IS USM from 1995, which was the first image-stabilised SLR lens. Unfortunately, you'll struggle to find a Zoom 700VR in working condition today.
– Andy Westlake, technical editor

© HUW WYNNE-GRIFFITH

A Roman soldier on his iPhone 6

An anachronism

I took the above picture of a Roman soldier on his iPhone 6 at the Chalke Valley History Festival, Salisbury, Wiltshire!
Huw Wynne-Griffith, via email

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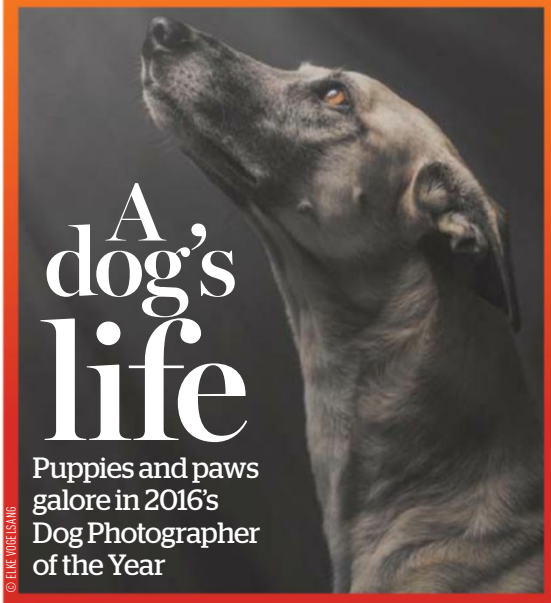
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A dog's life

Puppies and paws galore in 2016's Dog Photographer of the Year

Pocket compacts
Matt Golowczynski pits three top enthusiast compact models against each other

Sony FE 50mm lens test
Andy Westlake puts Sony's new 50mm prime through its paces

Split-level photography
AP goes in-depth into the challenging process that captures images both below and above the water line

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

Turning negatives into positives

Noted landscape photographer **David Clapp** tells **Geoff Harris** how he has discovered the joys of colour negative film

David Clapp is one of the best-known landscape and architectural photographers in the UK, and has a masterful grasp of the latest Canon digital SLRs, lenses and editing software. In recent years, he has also become intrigued by film photography in a digital world – as he puts it, it's a 'hybrid approach' focusing on what can be done with modern film and Photoshop. To this end, he has become a keen student of colour negative photography, and while he remains a committed digital user, he's fascinated by the creative possibilities of film.

'I like the fact that slide film and colour negatives have significant aesthetic differences [compared with] digital,' David explains from his studio in Devon. Indeed, he reckons there has never been a better time to experiment with shooting film. 'We now have such fantastic digital technology, and the experience of shooting, scanning and digitally enhancing film is so much more straightforward than it used to be. I am also burying my own demons in a way; I abandoned what I saw as the confusing world of 35mm film in 2005.'

Having established himself as a top digital photographer and workshop leader, David's rediscovery of film was inspired by photo technique books from the 1970s and '80s, along with the sense of enjoyment he experienced when looking at large-scale images in portrait galleries. 'Lots of the images in these books were shot on large format. Also, I was impressed by large-format architecture shots by long-forgotten photographers who really understood their craft. I suppose you could say I wanted to mix it up and unsettle not only myself, but also my audience.'

Baptism of fire

Deciding to give film another go was the easy bit; nonetheless, David faced a steep learning curve. 'In January 2015, I borrowed a 6x9cm architectural camera from my friend Tristan Campbell, which offered a much-increased image size,' he says. 'It also had a 3:2 orientation, which gives the same perspective as digital. However, I couldn't get the depth of field out of it that I needed for

ALL PICTURES © DAVID CLAPP

'Apple blossom'. The garden has been a constant source of inspiration and experimentation for David
Mamiya C3, 55mm, 1/2sec, Fujicolor Pro 400H

landscapes, owing to the large capture area. The camera left me stepping back from my compositions and felt restricted, so I began to feel]my initial approach was wrong. However, I liked the images, and they gave me my first foray back into Fujichrome Velvia and colour negative film, which I had never really shot before. Colour negatives amazed me, but Velvia gave me the same old headaches – narrow latitude and finicky exposures. So, I went to see Tim Parkin, who runs *On Landscape* and works with Joe Cornish. He suggested I buy a large-format camera, as I have a fairly extensive knowledge of tilt-and-shift lenses. I ended up buying a Chamonix 045F1 large-format camera and two lenses (my intention was never to shoot large format due to the expense). I started out using a 6x9cm rollback, copying the settings from my DSLR. The results were unpredictable and also intriguing.'

As David explains, the first results unveiled many rookie errors: the 6x9 film back and ground-glass screen were not an exact fit, so he had to use tape, scalpels and plastic card to cut out plastic masks to modify the viewfinder. 'I realised I had opened a door to a massive subject once again,' says David. 'Despite my professional knowledge with digital, I wasn't just going to walk in and own it.'

Another realisation came when David showed some images to another landscape photography colleague, Antony Spencer. 'He said they looked like digital,' says David. 'I realised that was initially because the 6x9 images had the familiar digital aspect ratio of 3:2. As the project continued, I began to show him pictures from different cameras, squares and 645 [6×4.5cm format] – different aspect ratios with compositions that worked well. He started to fully appreciate the look and feel of film.'

Wandering in the desert

Three or four months down the line, after 'wandering the desert' without anything to show for his efforts, another friend suggested that David try shooting with a medium-format camera. 'I bought a Mamiya M645 1000S and 80mm f/2.8 lens for £100,' he says. 'My understanding of diffraction was completely wrong. I learned that f/22, or even higher, is perfectly acceptable on larger formats. I had it all wrong at the beginning, as I was shooting at f/11 – the 35mm "sweet spot" for lenses. Also, with just an 80mm lens (50mm equivalent in 35mm terms), I had to seriously think about how I constructed images.'

Another advantage of the Mamiya was its built-in light meter, which allowed David to explore and enjoy picture making without worrying too much about spot metering and other large-format complications. 'It took me on a more relaxed journey with film,' he adds, 'rather than having to assemble the large-format camera every time and spend 15 minutes getting ready for a shot, only for the light to change and… nothing.'

David then bought a Mamiya C3 6x6cm camera with a 65mm lens. 'I became enthralled with colour

Note the separation in the greens, which is a particular strength of Velvia
Chamonix 045F1, Nikon 65mm, 1/8sec, Fujichrome Velvia 50

David's film kit

Mamiya 645 1000S 'Small and convenient with great lenses'

Lenses 55mm f/2.8, 80mm f/1.9 and 150mm f/2.8

Mamiya C3 'A twin-lens reflex; it's great for square images and flowers as it works like a macro'

Lenses 55mm, 65mm 80mm, 135mm and 180mm

Chamonix 045F1 'It gives me the panoramic edge'

Lenses 65mm, 90mm, 150mm and 300mm

Scanners Epson V850 and Nikon LS9000

Scanning software VueScan, Epson Scan and ColorPerfect. (ColorPerfect helps immensely with colour negatives, so long as the image is exposed correctly)

David has invested money as well as time into film

negatives and [decided to start] experimenting last summer with Fujicolor Pro 400H in my garden. I also tackled Kodak Ektar 100, Kodak Portra 100 and 400 films on medium format, matching films and cameras to suit the subject.'

However, one aspect of digital that David missed immediately was live view. 'The number of times I would take a shot and instinctively glance at the back of [the] camera, and realise nothing was there!'

After taking his medium and large-format gear on holiday, David was still getting mixed results. 'I soon realised how important decent developing labs are, in order to get good, clean negatives and consistent images,' he says. 'My local lab was not changing chemicals often enough. I also got a tough lesson when the film overheated in a hot car and the emulsion stuck to itself.'

The signature purple of the film must be left intact
Chamonix 045F1, Nikon 90mm, 2secs Fujichrome Velvia 50

Help from analogue forums

Next, David bought another back for his Chamonix large-format camera – this time a 6x12cm. 'I moved over to panoramas exclusively, to make better use of the camera's versatility' he explains. 'I love 6x12cm and so do others – there's less of a reason to shoot 6x9cm on the Chamonix.'

David found the APUG (Analog Photography Users Group) forum very helpful. 'It was like the forums when I first began photography, where people used to help you develop skills and get the best from equipment and imagery,' he says.

Online forums helped David realise, for example, that a

'Colour negative film gets darker as you expose it. It's not like a digital sensor at all'

so-called faulty light meter that he kept sending back to sellers was actually a battery issue. 'I kept receiving error messages and was getting very frustrated, but it turns out that this older type of light meter wasn't able to handle the power of fully charged modern batteries,' David explains. 'The solution was to let the batteries lose a bit of their charge, and the light meter would work fine. I have learned tremendously from my mistakes and through this process.'

Despite all the trials, David never felt like packing it in. 'I am quite bloody-minded, and I knew this would take time,' he says. 'My digital knowledge, and all its compositional strengths, did not [need me to] work in the same way – understanding the way film handles light is crucial. If you underexpose many colour negative films by 2 stops, the brightness looks virtually identical as it does at 0, but the colours look washed-out. If you go from +1 to as far as +5 of overexposure in 1-stop exposures, the pictures will again look almost the same, although the colours get more pastelly. There is so much tolerance when shooting colour negative, so it's a great place to start.'

Darkroom test

According to David, colour negative requires an inverse mindset – the film gets darker as you expose it. 'It's not like a digital sensor at all. With certain films, like Kodak Portra, it's almost impossible to blow the highlights and you can shoot directly into the sun. So yes, there's massive tolerance for overexposure, but you have to be careful how much.'

David now concentrates on shooting colour negative, having bought boxes and boxes of film. 'It's been a real investment of time and money,' he says. 'I had to experiment and make mistakes. I also had to think like a scientist. Because there was no EXIF data to refer to, I wrote everything down so I could refer to it later, to decode the puzzle.'

For David, the real test was in the digital darkroom. 'Even until recently, colour negative became a ridiculous colour-correcting wrestling match, rescuing images rather than improving them with endless dust-removal sessions and retouching residues,' he says. 'I found specific software and plug-ins to make life much easier, and forged professional associations with software developers.'

The software David is referring to is VueScan and ColorPerfect. 'These scan colour negatives perfectly so long as the image is correctly exposed. They have been a real life saver.'

David's perseverance finally paid off last winter, with a eureka moment right at the start of a day of photography. He says: 'I was using Tristan's 6x9 architectural camera on a first film-only excursion to Malham Cove and I took an image of a tree in North Yorkshire, on a dull, damp, cold winter's day (see above). It was a photograph in the compositional style of [the Romantic painter] John Constable, yet the opposite – stark, desaturated, non-dynamic, yet so truthful and appealing; almost the complete opposite of what most crave in modern photography. For me, it was the sign – I was being called onwards.'

'Malham'. This desaturated, stark, very real image was pivotal in David's move to film
JTC 6x9, Nikon 65mm, 1/4sec, Fujifilm Superia 200

Dynamic range

So how has David adjusted his approach to landscape photography when using colour negative film? 'Your compositions require you to stand back – to worry less about foreground, and become more representational,' he says.

It's been a tough journey, and David admits he still has a lot to learn, but he reckons his experiments with film have also made him a better digital photographer. 'It's stopped me from overshooting, and made me think about what I shoot and why,' he says. 'Also, my pictures have become more subtractive, and I now crave minimalism. Working with colour negative film has tightened everything up, and deepened my knowledge of photography. But it's so nice to return to the convenience of a digital SLR!' AP

To find out more about David and his work, both digital and film, visit **www.davidclapp.com**

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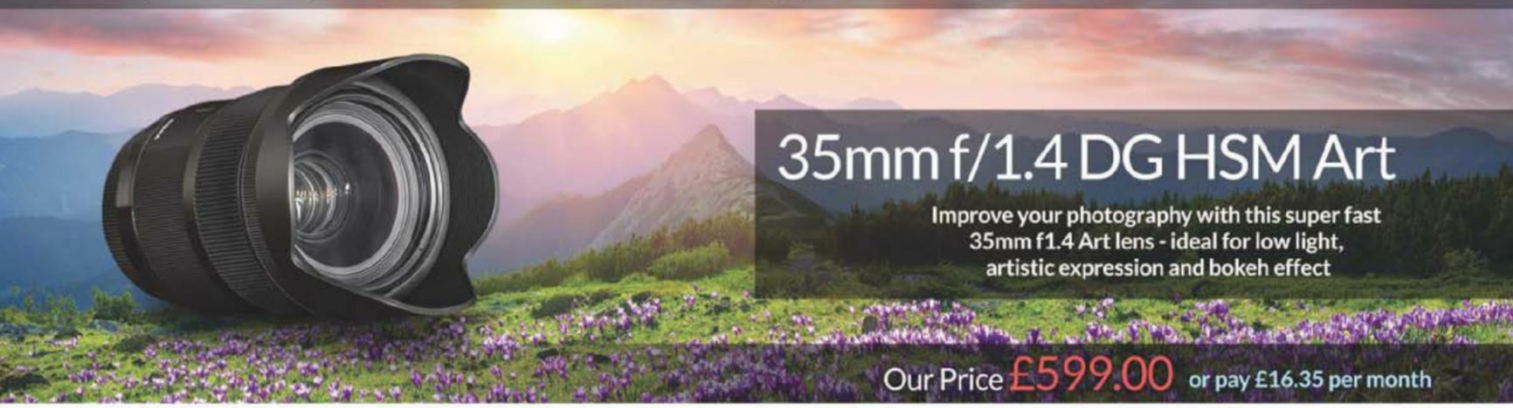

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LOCATION GUIDE

Portland Bill

With its striking lighthouse, Portland Bill in Dorset has a lot to offer the photographer, explains **Jeremy Walker**

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Pulpit Rock on Portland's coastline lends itself to long exposures with neutral-density filters

Sunset comes late to Portland Bill in the summer, but at least the local car park never closes

ALL PICTURES © JEREMY WALKER

THE ISLE of Portland (or, as most people know it, Portland Bill) is an excellent area for landscape and seascape photography. Located just south of Weymouth in Dorset, it's very nearly an island, except for the shingle causeway and road linking it to the mainland.

Once over the causeway, take the main road up the hill and follow the signs to the lighthouse. There is ample pay-and-display parking, but always pay for enough time for your photography as there's nothing worse than having great conditions and wondering whether you're getting a parking ticket.

Attractions

The main attraction at Portland Bill is the red-and-white-striped lighthouse, and the rock stack known as Pulpit Rock, which is about 100m west of the lighthouse. About half a mile along the coast is Church Ope Cove, a secluded pebble-covered beach with the remains of a ruined church and graveyard tucked away in the cliffs above. Along the coast are the remains of the gun emplacements that were erected to protect Portland harbour during the war. It's probably not a good idea to photograph the prison, though...

Portland can be popular with photographers and fishermen alike, and sometimes there is only room for a handful of tripods at certain locations. This is particularly the case at Pulpit Rock, so finding your spot and getting in position ahead of schedule can pay dividends.

Jeremy Walker
Jeremy is an award-winning professional photographer and Nikon Ambassador. He has many years' experience specialising in high-quality landscape and location photography. Visit **www.jeremywalker.co.uk**

KIT LIST

ND filters

If you are shooting coastal images, neutral-density filters for long exposures, silky water and clouds are useful. Try the Lee Big Stopper or Super Stopper, which adds 10 or 15 stops to your exposure.

Head torch

If you intend to shoot at sunrise or sunset, a head torch is essential. The terrain around Portland Bill can be rough, and there is no lighting away from the car park. There are sheer drops, too, on the coastline.

Windproof

It may be summer, but early and late in the day an exposed rocky headland can get very cold. A warm windproof jacket is a must. As the sun sets, the temperature will drop.

Portland Bill's photographic charms extend far beyond its classic lighthouse

Shooting advice

When to visit

Portland Bill Lighthouse and the surrounding coast can be shot at any time of year. However, if you are visiting in the summer go in the evening – particularly if you are going to shoot Pulpit Rock as well. This is because sunset is late at that time of year, the car park is never locked, and you'll only be a few hundred metres from your location.

At sunrise in the summer, the sun is so far round to the northeast that it doesn't hit the cliffs and rocks. That said, the lighthouse can look wonderful with a fiery sky behind it (but sunrise will be very early).

Follow the coast path east of the lighthouse and you will find rock pools, crumbling cliffs, rusting cranes (great for close-ups and textures) and a quirky collection of huts.

Given the location and tide times, it is often possible to shoot good images during the day. Crisp blue skies with fluffy white clouds are great for long exposures, while big grey storm clouds with beams of light streaming through can all lend mood and atmosphere to this interesting location.

Food and lodging

Portland Bill is my kind of location, as there is an excellent café right next to the car park and close to the lighthouse.

If you want to stay in the area, try The Heights Hotel at the top of the hill, with its stunning views over Chesil Beach and the sea. It is very convenient for shooting the nearby locations. Slightly farther afield there are plenty of small hotels and B&Bs in Weymouth and the surrounding area.

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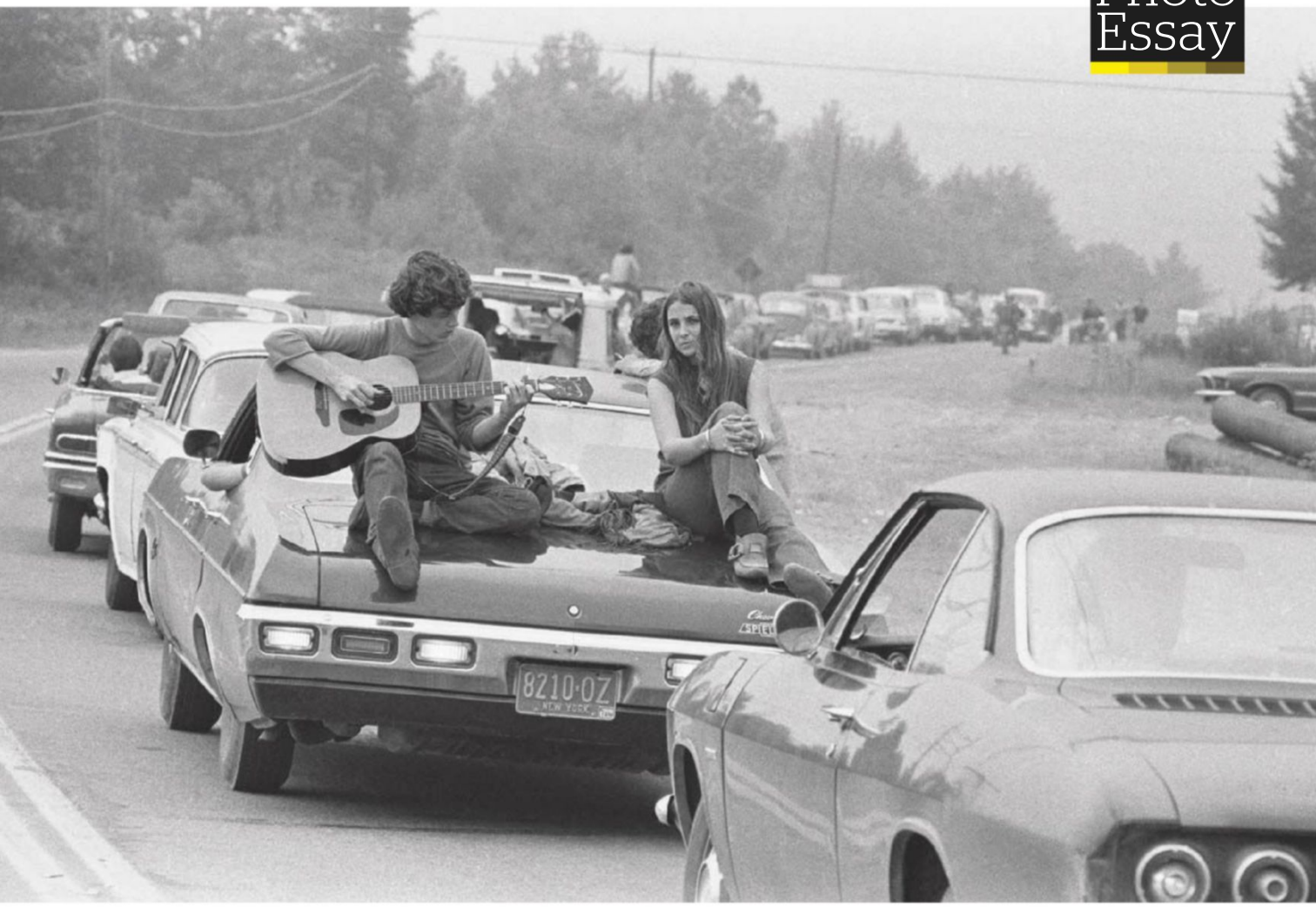


Peace & love

Baron Wolman's photographs of the Woodstock music festival are on show at London's Proud Camden. The images are a look back to when US society was in an era of change, says **Oliver Atwell**

The mid-20th century was a time of fierce transition in US history. The spectre of the Second World War was receding into the annals of memory (at least in that part of the world), and advances in medical research meant that parents and children could finally escape the shadow of polio. The dark tornado of McCarthyism was still fresh in the mind, but was being superseded by the horrific shadow of the Vietnam War, and that's to say nothing of the public slaying of a beloved president. Within all of this, the boundary-shattering progress of the civil rights movement marched on, refusing to falter in the face of a fractured social landscape.

▲ A couple play the guitar sitting on their car on the way to the Woodstock Festival, August 1969

It seems inevitable, then, that something in the social psychology of the American people would have to give. But rather than take up arms, a generation of young Americans instead decided to abandon all hope of an ordered and structured society, and pursue a philosophy that was founded on love and peace. What replaced the ideals of the conservative and suburban nuclear family was the hippy movement – a youth subculture of men and women who were more interested in consciousness expansion, experimentation, nature and communal living, rather than the polished kitchen surfaces and Teflon of their forebears. Guns, God and government no longer occupied the idol's throne – the Grateful Dead and Ken Kesey and the Merry Pranksters were in town.

At the heart of this – actually at the tail end, in 1969 – was the now legendary Woodstock music festival in New York state – an event that to this day still carries sparks of nostalgia, even for people who were born some years later.

The festival was conceived as a three-day event of peace and music, and was expected to attract 50,000. What occurred, as we now know, exceeded expectations – the festival attracted half a million people and has gone down as one of the most legendary music events in history. What sat at the heart of the festival was revolution – the belief that as a community, those wishing for a better life could come together to demonstrate their unified hope; by acting as one, people really could make a difference, particularly when they were immersed in the transformative power of love, music and mind-altering psychotropics.

The festival (officially called the Woodstock Music & Art Fair) was meant to last for three days – 15-17 August 1969 – but ended up overrunning by one more day. One photographer who was present during those groundbreaking few days was Rolling Stone staff photographer Baron Wolman. His images are notable for one key reason – rather than attempting to get winning shots of the musicians, such as Janis Joplin and Jimi Hendrix, performing on stage (although there are a handful of these), the majority instead focus on the audience. As Wolman says, he often found himself out in the wild with the crowd, as what he found there – the people, the community – was too significant to ignore. It's this approach that makes the collection of images so significant.

Rather than being a straight document of the festival, Wolman's images are a political and social record. There's something almost anthropological in the approach. Each frame is a raw and honest approach to a people who were, for a time, experiencing the dawning of a new age. The fact that the new age was illusory makes this seem all the more bittersweet.

Just four months later, police investigating the murder of actress Sharon Tate apprehended cult leader Charles Manson and members of his 'family'. The fact that Manson and his family came from within the hippy movement only served to emphasise the delicate nature of a subculture attempting to function in the dark outlaw heart of America. The 1960s had officially ended. AP

Woodstock by Baron Wolman runs until 11 September at Proud Camden, The Horse Hospital, Chalk Farm Road, London NW1 8AH. Entry is free. For more information, visit **www.proud.co.uk**

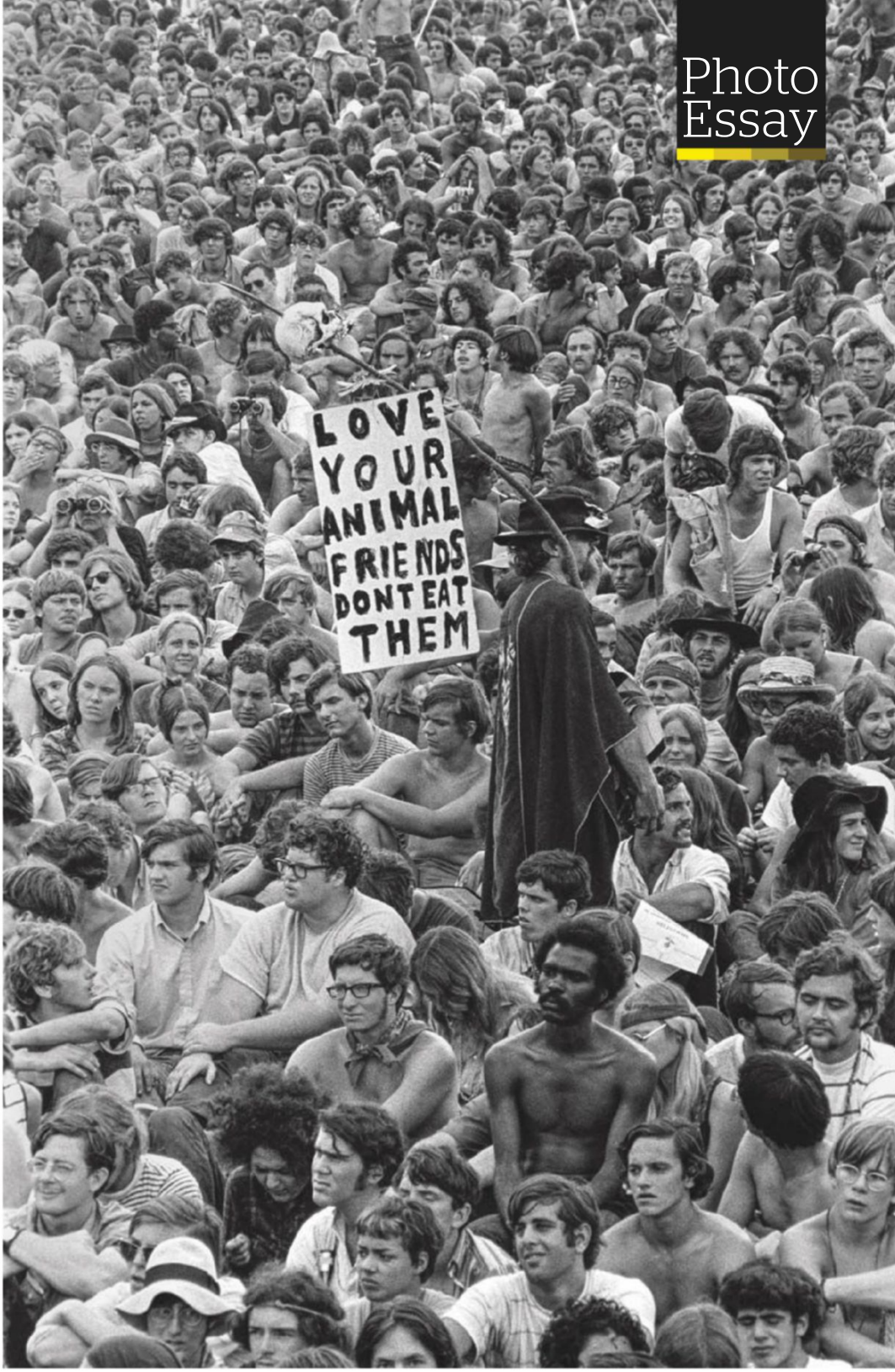
ALL PICTURES © BARON WOLMAN

◀ Owing to the overwhelming number of people who attended, some had to take extreme measures. Here we see members of the audience climb the sound tower to secure a better view of the events on the stage

▶ The Photographer Baron Wolman is seen here as photographed by Bill Graham backstage during the Woodstock Festival

◀ A band plays on stage at the festival. Wolman's images are notable for the balance between images of the stage and of the crowd. Seeing them together like this gives real scale to the event

▶ A man holds a pro-vegetarian poster among the crowd, Woodstock Festival, August 1969. Over half a million people attended the festival and packed in close to witness the live music



◀ The Woodstock Festival was billed as 'An Aquarian Exposition: 3 Days of Peace & Music' and here we see that the throngs of music-lovers were not alone in witnessing the iconic events of the summer of 1969

▶ A young man takes in the sun while sitting beside a rather makeshift-looking tent. Scenes like this were common as people had travelled for miles and camped out for the full run of the festival

Man versus nature in Sara Lindström's award-winning Environmental Photographer of the Year shot

In the line of fire

Sara was born and raised in the forests in the far north of Sweden. She picked up the basics of photography while living and studying in South Africa in 2010. Her interest quickly grew into a passion, and over the years her insatiable hunger for new horizons has taken her to more than 50 countries on five continents while chasing light and beauty. **www.saralindstromphotography.com**

Sara Lindström, winner of this year's Environmental Photographer of the Year, tells **Oliver Atwell** about her winning shot

How did you come upon this incredible scene?
I had decided to explore parts of the Canadian Rockies I'd never visited before, travelling alone and sleeping in my car while chasing the light without much of plan. One night, I heard rumours of a big fire north of where I was, but I had just witnessed one of the most amazing moonrises ever, so I didn't pay too much attention to the news. The next morning, I had been driving for an hour or so when I came around a big corner. Suddenly, I saw this massive pinkish plume of smoke rising to the sky and the road was leading me straight towards it. Driven by my hopeless curiosity, I let the road take me closer, but as I drove past, I noticed the flames were moving in my direction. I was one of the last cars allowed to pass before the highway was closed.

It must have been an awe-inspiring scene to witness.
After passing the point where the fire was about to swallow the highway and I was a safe distance away, I couldn't help but stop and get out of my car. Nothing had held me spellbound as the incredible scene in front of me. Almost like a robot programmed to only follow orders, I climbed to the top of a slope to get a better view. I'm not sure how long I was standing there, but I remember thinking there was so much beauty and horror in it at the same time. For whatever time that passed, I stared at it with fear, awe and extreme fascination. It was

© SARA LINDSTROM

as if I had shrunk to the size of an ant and there was nothing I could do other than watch as the fire furiously and rapidly consumed whatever was in its way. It made me realise how helpless we actually are when Mother Nature decides to show her true powers. I left feeling very alive and full of gratitude for getting the chance to witness what I'd just seen. It was one of the most powerful experiences I've ever come across.

What camera and lens were you using?
This particular shot was taken with a Canon EOS 6D and a 24-105mm lens. Being an all-round zoom, it allowed me to try some different framings ranging from full-on wideangle to a bit more of a close-up.

Why did this particular picture stand out for you?
I shot like a maniac in between the mesmerised staring sessions. I like this one because although it only shows a fraction of the smoke plume at its base as opposed to my wideangle versions, I feel it gives you a sense of being at the scene. And I like how the helicopter demonstrates the human presence and helps you understand the actual proportion of the fire. It captures man versus nature.

How did it feel to win the Environmental Photographer of the Year competition?
It was surreal, but amazing. This was the first time I'd really entered a photography competition and I don't think I understood the full dimension of it until I got to the opening ceremony in London. I was stoked only after first hearing my photo had been selected as one of 60 out of a total of 10,000 entries that would be part of an exhibition at the Royal Geographical Society, so winning the whole thing was a big 'wow'. I took geography and environmental studies at university not knowing how I would channel that knowledge once I graduated, but I think by picking up photography I've truly found my path. And winning this award helps to confirm I'm on the right track. It's like as soon as I started to follow my heart and only focus on what I'm passionate about, things began to fall in place.

Do you think you'll start entering more competitions? What do you think could be the benefits?
From this experience I would say it's a great way to get your name out there and get in touch with the right people who could take you further with your goals.

What inspires you to pick up a camera?
Being an avid traveller and outdoors enthusiast, beautiful scenery with and without people in it make up a big part of the photos I take. I've done a lot of climbing and skiing photography in the past two years while living in the Canadian Rockies. It's a place that really inspires me, and coming home after a long day of playing in the mountains, knowing I've snapped some amazing photos, is my favourite kind of day – it fills me with so much joy. There's something special about capturing people in their right elements – passionate people sharing their love for nature and adrenaline. And it's awesome to be able to encourage others to go out and enjoy the outdoors through my photos as well.

Then, when I'm on the road, I love to capture whatever my eyes find beautiful, be it a moment in a busy market scene or an exotic animal. Also, because of my degree in geography and environmental studies, I realise that I always wear those goggles, and whenever I come across something that demonstrates negative human impact on the landscape I get an urge to reach for my camera and share what I see with the rest of the world. This is the kind of photography that I find most important and what I would like to be a big part of my career; the kind of photography that inspires people and make them want to be part of the solution of the problems we face.

I guess this sort of 'adventure' and environmental photography go hand in hand; in order to be able to keep on enjoying those wildly beautiful landscapes that I love so much, we need to protect them.

What do you plan to do next?
I'm still figuring that out. I have spent the past few months in Europe doing some work, but I'm planning to go back to the mountain community in Canada by the end of summer. Then I might go to New Zealand for a while. Along the way, I'm hoping to connect with people with the same interests as me and get involved in some inspiring photography projects. AP

Turn over the page to see more amazing images from the 2016 Environmental Photographer of the Year competition.

A View of Earth

On the previous pages **Sara Lindström** explains how she took her prize-winning shot, but there were plenty of other superb images in this year's **Environmental Photographer of the Year**. We take a look at some of the shortlisted entries

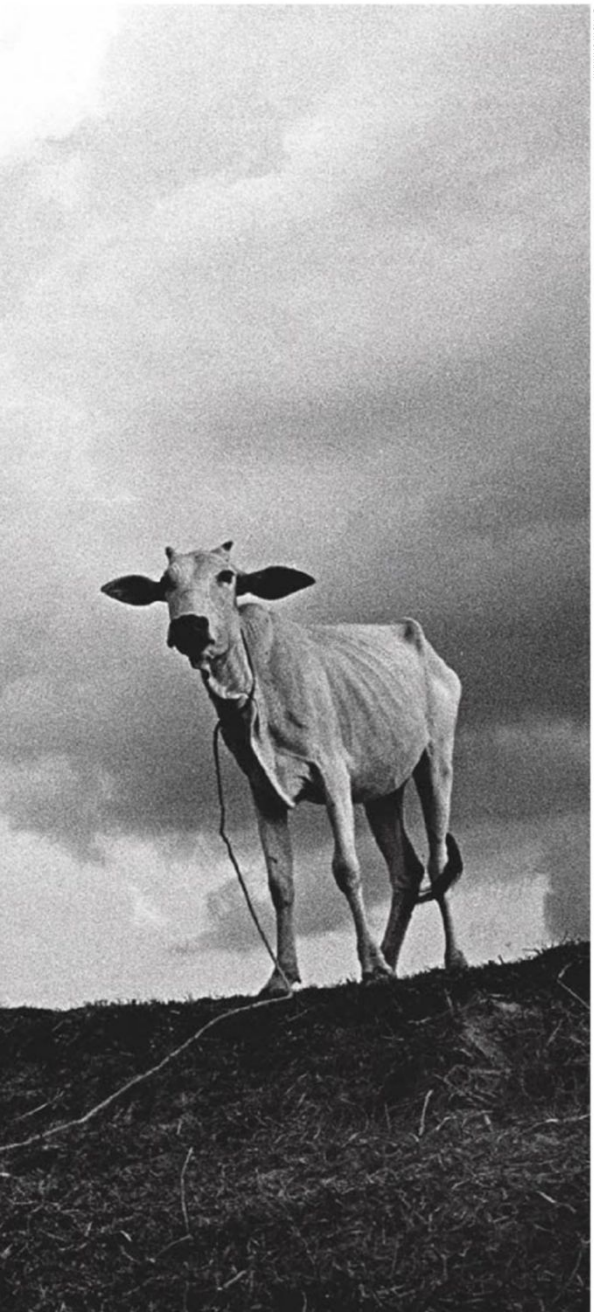
© JAMES WALKER

Swaling in Dartmoor National Park, Devon

James Walker
UK

'Dartmoor commoners (of which I am one) maintain and conserve the common using husbandry practices, including swaling,' says James. 'This is the controlled (and legal) burning of gorse and vegetation to maintain the moorland environment.'

© SUDIPTA DUTTA CHOWDHURY



© MONI SANKAR

Approaching storm, West Bengal

Moni Sankar
India

According to Moni, the cowboy in this stark black & white image wanted to return his pet cow to shelter because of the bad weather, but the cow insisted on staying put so it could enjoy the refreshing downpour that was soon beginning to fall from the sky.

Life in the boiler, West Bengal

Sudipta Dutta Chowdhury
India

These units at Kashba, Kolkata, India, burn and boil shaving dust (a by-product of finished leather goods), flesh linings and trimmings to make fertilizer and fish feed. The furnaces belch out thick smoke day in and day out, contributing to Kolkata's poor air quality.

Men in Xian village, Guangdong, China

Yuyang Liu
China

Two men fishing in a pond in Xian village, China. The village is in the centre of Guangzhou City, and is surrounded by high-rise buildings and large mansions. This has been a source of much conflict between locals and developers.

© YUYANG LIU

Life jackets, Lesbos, Greece

Sandra Hoyn
Germany

This image won the Chartered Institution of Water and Environmental Management (CIWEM) Changing Climate Award. Here we see life vests, inner tubes and rubber rafts – the basic equipment that thousands of refugees have used to cross over to Greece from Turkey.

© SANDRA HOYN

© S SHANTH KUMAR

Losing ground to a man-made disaster, Chennai, India

SL Shanth Kumar
India

This image took the top prize in the Atkins Built Environment Award theme. Taken in Chennai, the biggest metropolis in south India and the capital city of the state of Tamil Nadu, the picture depicts the type of damage the combination of man-made and natural forces is wreaking on the coastline. Untreated chemical effluents from factories kill coastal and marine flora, which are instrumental in protecting the coastline from erosion.

Houcheraghi, Iran

Pooyan Shadpoor
Iran

While walking along the shore of Larak, Iran – an island in the Persian Gulf – Pooyan Shadpoor came across this incredible luminous scene. 'The magical lights of the plankton enchanted me, so I snapped the shot,' he says. Plankton glows because of a set of chemicals called luciferins, which are triggered by a series of oxidation reactions.

© POOYAN SHADPOOR

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Marsh and meteor shower under moonlight

By Robert Canis

In August 2014, the Perseid meteor shower and supermoon appearing in the night skies over the North Kent Marshes gave **Robert Canis** an opportunity to produce this stunning shot

Living in the south-east of England doesn't offer the best conditions for night photography, but with the prospect of the supermoon (technical name perigee-syzygy) and the Perseid meteor shower (debris from the Swift-Tuttle comet) appearing from 10-13 August 2014, I was inspired to give it a try and dedicate those days attempting to capture something special – or at least something!

Prior to shooting this image, my experience of photographing the night sky in north Kent was quite limited, with results exhibiting a strong orange glow from nearby houses, street lights and aircraft light trails. My only successes were during a visit to Lapland, Finland, where they are blessed with next to no light pollution, and there is always the strong possibility of aurora photography for close on eight months of the year.

With talk of the supermoon and meteor shower filling the news, I considered my options as to where I should set up the camera. For the past 25 years my lifelong project has been the North Kent Marshes, and although I have captured much of what this precious landscape has to offer, my coverage of it at night was seriously lacking. It wouldn't be enough simply to point the camera skywards – I wanted the resulting image to have a sense of place while, at the same time, showing minimal light pollution. I needed something in keeping with this region, a feature that would make the image's location recognisable, and in my mind there is nothing more so than the endless cattle fences that criss-cross this expansive landscape.

With the meteor shower's approximate location plotted, I spread out an Ordnance Survey map and looked for an area where I could be as far away from household and industrial lights as I could. I am very fortunate in that I have access to substantial areas of private land, and with landowners notified of my intentions I set off and drove to various locations looking for just the right composition.

The moon was due to rise late at night. Normally, this would be your enemy in astrophotography as it brightens the night sky, but I used it to my advantage by looking for a location where the moon would illuminate the landscape. With the 'shower' occurring in the north-east part of the sky, it was imperative to point the camera in that direction, which also had the added benefit of the stars seemingly rotating around the North Star, an effect created by the earth's rotation.

Arriving around sunset, I composed the scene, activated the camera's interval timer and returned to my car 50 metres away, where I would spend the night. Unfortunately, the shoot was thwarted by intermittent cloud (even though the forecast was for a clear sky), which I hadn't noticed as I drifted in and out of sleep. With the following night's forecast once again for clear skies, I was given a final chance to try to capture a meteor

Robert Canis
Robert is an award-winning nature photographer with 20-plus years' experience. He holds regular workshops on wildlife and landscape photography.
www.robertcanis.com

© ROBERT CANIS

HOW ROBERT SHOT HIS IMAGE

During my test shoot, there was a full moon and I took a photograph at 30secs at f/2.8, ISO 100, using a 14mm lens, but found it a little underexposed, so I increased it to ISO 200. Taking the 30sec exposure into account and the time for each image to write onto the memory card, I set the interval between shots to 35secs, giving me a 5sec interval time. In total, I used 300 frames between 1am and 4am. The raw files were processed in Lightroom, exported as TIFF files and assembled using a star-trails application. I then imported the file back into Lightroom to do some final tweaking. If you are wondering why I took so many individual images as opposed to just putting the camera on bulb setting and leaving the shutter open, there are two reasons. The full moon meant anything longer than 2mins would have caused overexposure and, by shooting multiple frames, I could produce a time-lapse sequence.

and star trails, so I headed back to my original spot. However, as I arrived I noticed cattle were moving ever closer to where I was hoping to set up, so I thought better of it and looked for somewhere else to set up. As I walked through the long grass, frantically searching for an alternative composition, I witnessed just the scene I had been seeking, which was better than the previous night's spot, too!

By 9pm the camera was in position (set to shoot raw files, as JPEG would mean image degradation), but this was far too early to trigger the camera. On the three forecasts that I checked online, each had stated that there would be clear skies from between midnight and 1am onwards, and with that in mind I set the interval timer on my Nikon D600 to shoot continuously from 1am until either the cards (one in each slot) were filled or the battery power was exhausted, which was unlikely given that I had a battery grip attached giving an additional battery's worth of power.

The 'shower' was going to be at its strongest from 1am. This in itself was advantageous since many home, industrial and street lights would have been switched off and air travel would be at its minimum. With the camera in position, composition, focus and settings checked, there was nothing else I could do except go home, collect the camera the following morning and hope for the best.

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to lighten the exposure

ANDREW Williams' photograph was shot in very low light using a Canon EOS 500D. With a maximum ISO of 3,200, the sensor on this camera is less capable of capturing low-light scenes than those in more recent digital cameras. Therefore, the decision to use ISO 1,600 and shoot at maximum aperture was probably the best option (even though the result is underexposed). These steps show how I was able to lighten the image using the Camera Raw Exposure slider, as well as adjust the tone settings to achieve a soft contrast on the skin tones.

Submit your images
Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

1 Basic panel adjustments

The first step was to lighten the image. I did this by going to the Basic panel and applying a +3.90 Exposure adjustment. I combined this with a -73 Contrast adjustment, a negative Highlights, positive Shadows adjustment and negative Clarity adjustment to soften the skin tones and add a subtle glow. I also converted the image to black & white.

2 Crop and sharpen

I then selected the Crop tool and applied a rotated crop that centred the child's face and cropped the top more tightly. In the Detail panel, I set the Luminance slider to 30 to reduce the luminance noise. Having done that, I adjusted the Sharpening sliders, adding more Sharpening, setting the Radius to 1.3 and the Masking slider to 70.

3 Add Graduated Filter

I selected the Graduated Filter tool and added a number of filter adjustments in which the Exposure slider was set to -0.65. The idea here was to apply a controlled vignette that darkened the outer areas to black, while preserving the subtle light and shade on the main subject. Finally, I added a cool split-tone colouring effect.

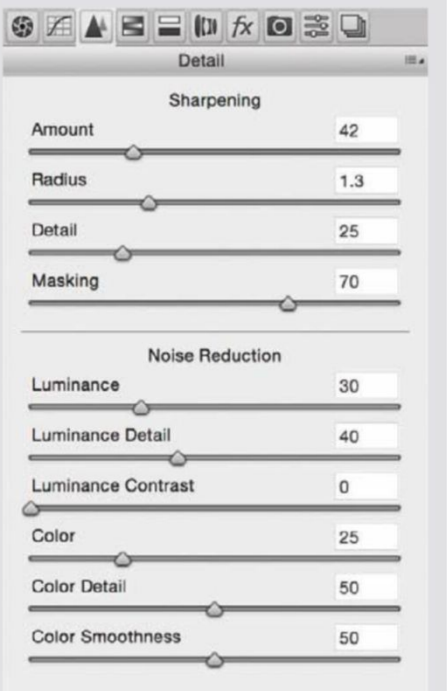
Adding emphasis

A GROUP of monks strolls through a town, enjoying a glass or more of wine, while one of them checks his phone. Dave Bowestead has captured an intriguing scene that invites you to create your own interpretation as to what exactly was happening. But for this photo to work effectively, it was necessary to carry out a lot of dodging and burning to add emphasis to the monks. I filled in the shadows and knocked back the over-bright areas to balance the tones in the image and keep the eye focused on the important areas of the scene.

Detail panel noise reduction

THE DETAIL panel in Camera Raw can be used to adjust the sharpening and noise-reduction controls. Both are interrelated. As you increase the sharpening, you will most likely emphasise the noise. And, as you increase the Luminance noise reduction, the image edges will soften. Therefore, it is always a question of finding the right balance between the two. Photographs shot at a low ISO setting usually require little or no noise reduction. As you find it necessary to increase the ISO setting, the Luminance slider can be used to suppress the grain-like noise.

If you overdo the Luminance noise reduction slider, you can either reduce the setting slightly, or make use of the Luminance Detail slider. The default setting is 50. To see more edge detail, apply a higher amount. To apply more smoothing, set a lower amount.

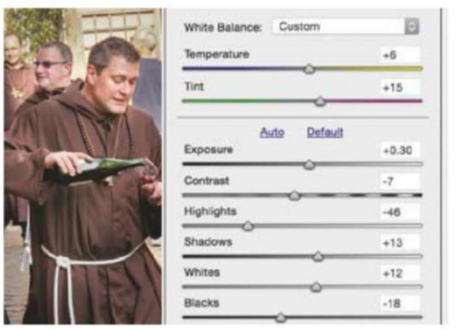


1 Add a Graduated Filter adjustment

The main aim here was to balance the lighting in the photograph to produce an image in which the eye was drawn to the main action. I added a Graduated Filter Exposure darkening adjustment to mute the bright daylight illuminating the background street scene. You will also notice I applied a negative Highlights adjustment to reduce the highlight contrast.

2 Add Radial Filter adjustments

In this step, I added a lot of Radial Filter adjustments that selectively lightened the individual monks in this scene. The one that is currently selected here was used to apply a +1.75 Exposure adjustment combined with a +73 Shadows adjustment. With each Radial Filter adjustment I applied, I varied these settings slightly depending on how much lightening was required.



3 Basic panel adjustments

Having added all the main dodging and burning adjustments, I then went to the Basic panel, where I applied a warmer white balance. In the Tone adjustment section, I lightened the Exposure, darkened the Highlights and lifted the Shadows slightly. I also boosted the Vibrance to add a little more colour saturation to the photograph.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit **www.martinevening.com**

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Novo Explora T10 Carbon Fibre Tripod Kit

● £230 ● www.ukdigital.co.uk

Matt Golowczynski examines one of the latest carbon-fibre tripod kits

At a glance

- Four-section, 8x carbon-fibre legs
- Included CBH 40 ball head with panoramic markings
- 165cm maximum height (177cm with centre column extended)
- Detachable monopod

CARBON-FIBRE tripods typically combine lightweight legs with better vibration absorption than aluminium-based varieties, but these advantages come at a price – particularly when you factor in the cost of a head. The Explora T10 from Novo, however, combines a set of carbon-fibre legs and a ball head for around the same price that many carbon-fibre legs command on their own.

The tripod is designed with four sections per leg, each with rubber twist locks. Its maximum height of 165cm places it on par with most tripods of this price, and its 15kg load is far greater than might be expected at this level. Weighing 1.75kg with head, it collapses down to just under 50cm.

One leg can be detached and used in conjunction with the ball head as a monopod, and this features a thin leg warmer.

The legs have three locking angles, and the tripod has a fairly small footprint when they're in their default position. They move freely and without any stiffness, and a short centre column is also provided for low-level shooting.

The anodised aluminium ball head has a separate pan lock, with panoramic markings around its circumference, and the main lock has an inset friction adjustment control. The ball moves fluidly but locks in place firmly.

Verdict

With a lovely feel, great build quality, and both a ball head and detachable monopod, the Novo Explora T10 represents very good value for anyone after a complete carbon-fibre tripod kit.

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ALSO CONSIDER

Benro Adventure TAD38CHD3 Carbon Fibre Tripod Kit

£239, www.benroeu.com/products/benro-tad38chd3.aspx

This slightly more expensive option differs from the Novo Explora T10 by having a pan-and-tilt head and flip-style leg locks.

MeFOTO RoadTrip C1350Q1K Tripod

£249, www.mefoto.com/uk/products/roadtrip.aspx

This carbon-fibre travel tripod collapses all the way down to 39cm, and a section can be used as a monopod.

Vanguard VEO 265CB Carbon Fibre Travel Tripod

£249, www.vanguardworld.co.uk

The 265CB is designed with five-section legs and spiked-ended feet; it also comes with a ball head as standard.

Lowepro S&F Memory Card Wallet 20

Amateur Photographer Testbench ★★★

● £15 ● www.lowepro.co.uk

IF YOU own a decent camera bag, it probably has a couple of pockets dedicated to storing a memory card or two. These pockets can be handy, but they don't often offer the best form of protection from dirt, moisture and other factors that could potentially damage the cards. To keep your memory cards in tip-top condition, it's worth purchasing a memory card wallet or case in which you can keep all your cards together.

Lowepro's S&F Memory Wallet 20 is part of the manufacturer's Street and Field modular carrying system. It's designed to hold up to 12 SD or CF cards and can attach to an S&F utility belt, technical belt, technical harness or technical vest. The wallet's YKK zipper provides fast access to 12 elastic interior pockets, which I quickly discovered are made to accept cards on their own, not cards in a plastic case.

The wallet is a good size and easily slips into a trouser pocket or wherever you have a small space in your bag. The soft padded exterior gives you reassurance that your cards are safe and secure inside. But having used many different memory-card cases over the years, I was left with the lasting impression that memory-card cases with a plastic protective shell, which also claim to be weather-resistant, offer superior protection.

Michael Topham

The S&F Memory Wallet 20 is designed to hold up to 12 SD cards

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Primed for travel

The versatility of a zoom or the light-gathering capabilities of a prime? Here's why **Michael Topham** chose the latter for a once-in-a-lifetime tour of Japan

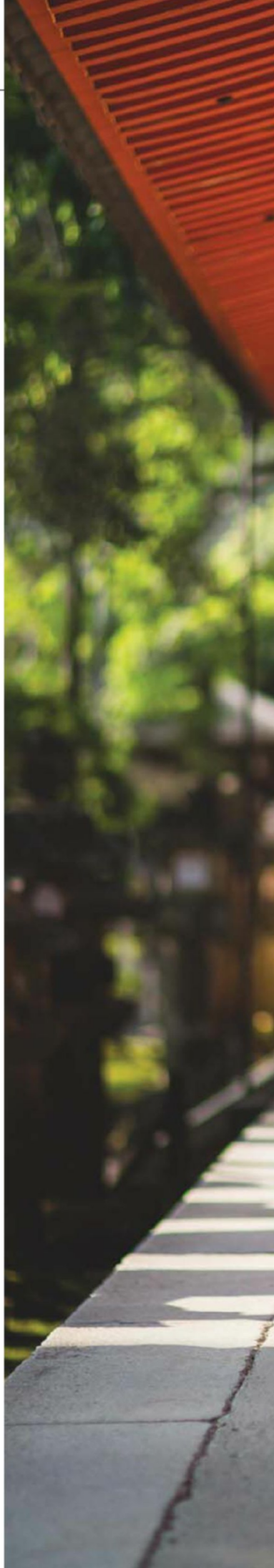
When I purchased my original Canon EOS 5D in 2008, I did what many photographers do when they buy into a new system, and purchased the kit lens that Canon bundled with it: the EF 24-105mm f/4L IS USM. It's a decision I don't regret in the slightest, and over the years this trusty optic has given me the type of service I'd expect from a pro-spec L-series lens designed to survive the rigours of everyday use. My example has seen a lot of activity and has the scars to prove it, yet it continues to perform as well as the day on which I bought it – and it's never been serviced. This is hardly surprising given its excellent versatility and durable build – two qualities that continue to make it the most popular lens in Canon's lens line-up for newcomers to full frame.

The author uses his Sigma 50mm f/1.4 around the streets of Tsukiji market

A lens dilemma

With a trip to Japan just around the corner, I had a tough decision to make: should I take the EF 24-105mm f/4L IS USM that I know and love, or should I choose a slightly different approach? Most travel photographers will tell you that a lens with a focal length of around 24-105mm is a good choice for full frame if you don't want to be continually uncoupling lenses in the field and carrying multiple primes to cover the same focal length. My first-ever trip to the Far East, courtesy of Sigma Imaging, had the potential to be a trip of a lifetime and the more I thought about it, the more I was inclined to sacrifice the space and weight-saving conveniences of a single zoom for the superior image quality I'd get from carrying a few of the manufacturer's primes.

What really swayed my decision was an image search on 500px of the numerous low-light opportunities in and around the bustling metropolitan city of Tokyo.



This impromptu shot was captured at Kasuga Taisha Shrine using the Sigma 85mm f/1.4 EX DG HSM

'I chose the Sigma 24mm f/1.4 DG HSM | Art because it would keep my kitbag 300g lighter'

The maximum aperture of my EF 24-105mm f/4L IS USM wouldn't present an issue with the camera locked off on a tripod, but for handheld shots in and around the busy streets, where it could be awkward to assemble a set of sticks, I knew a faster lens would be preferable.

A quick search online, and a read of a few forums on the subject of best focal-length primes for travel, offered interesting suggestions. To make the right selection of lenses for my trip, they had to be complementary to the type of shots and subjects I envisaged taking. For landscape work, I was tempted by the Sigma 20mm f/1.4 DG HSM | Art, but I chose the Sigma 24mm f/1.4 DG HSM | Art lens because it would keep my kitbag 300g lighter. With 35mm being my favourite focal length for documentary shots, I couldn't leave home without my Sigma 35mm f/1.4 DG HSM | Art and packed it alongside my Sigma 50mm f/1.4 DG HSM | Art. I still consider this 50mm the sharpest optic in my collection of lenses and the one I turn to most frequently for portraiture.

With three lenses chosen and space for one more in my hand luggage, I turned my thoughts to what medium telephoto lens to take. Given that all the other lenses I'd chosen were fast, at f/1.4, I decided the fourth lens should be equally fast, and settled for the Sigma 85mm f/1.4 EX DG HSM – an older lens rumoured to be replaced later this year. I'd never used it before, and felt it was about time to give it a try.

My kitbag

The night before my flight, I started assembling my kitbag. In went my trusty Canon EOS 5D Mark III with spare batteries, four Sigma lenses, a selection of NDs and ND grads and my MacBook Pro. I also packed accessories such as my portable hard drive for backing up images on the move and my Gitzo GT1545T Series 1 Traveler Carbon eXact tripod. At the last minute, I became anxious at the thought of my

'For a second, I thought I might have missed the shot as I swapped my 50mm lens for the wider Sigma 35mm'

full-frame DSLR failing or picking up a fault. I knew I'd be livid if anything went wrong in Japan and I didn't have a back-up camera with me. I didn't like the idea of having no other option than my iPhone, so I made space for the small, but very capable, Canon EOS 760D. This would accept all the lenses in my bag and would only be pulled from my hotel safe in an emergency.

The Japan itinerary

My route had me visiting a number of interesting sights in Japan, starting with two days in Tokyo before travelling north by bullet train to the Fukushima region, which is in the north-east of Japan's main island of Honshu. There, I would experience a night's stay at a *ryokan* – one of the traditional Japanese inns that date back to the Edo period (1603-1868), when they served travellers along Japan's highways. Later, I'd travel south to Mount Fuji and then to Kyoto, the former imperial capital of Japan, via Lake Ashi in the Hakone area of the Kanagawa prefecture.

Dismal weather, typical of Japan's rainy season, greeted me on arrival at Tokyo Narita Airport. The persistent rain and grey skies scuppered any plans of getting shots that afternoon, so I prepared for my next day's early morning visit to Tsukiji market, well known for being one of the largest fish markets in the world.

At Tsukiji market

I arrived at 6am to a hive of activity and couldn't pull the camera from my bag fast enough. The hectic streets and speedy turret trucks transporting goods around the market were great subject matter. Conscious of how the market workers might react to me working close up to their faces using the 35mm f/1.4, I settled for the 50mm f/1.4 DG HSM | Art. It allowed me to capture a series of shots similar to what my eyes were seeing, and after a patient wait at the far end of one of the most vibrant streets, I was rewarded with a turret truck to photograph as it headed directly towards the camera (see below). An aperture of f/1.8 gave me a fast 1/2,000sec shutter speed that was required to freeze the movement without needing to push the sensitivity beyond ISO 400. It was one of those shots that I knew had potential as soon as I took it. The beautiful rendition of blur behind the central subject makes the shot what it is and gives it considerably more impact than it would have had if it was taken using my 24-105mm zoom at its maximum aperture of f/4.

Lunchtime presented the opportunity to capture some candid shots of a Japanese chef at work. For a second, I thought I might have missed the shot as I swapped my 50mm lens for the wider Sigma 35mm – something that remains one of the drawbacks of using the wrong prime lens at a vital moment. Thankfully, the chef resumed his position in the spotlight, and I opted to shoot from the hip to make sure I didn't come across as too intimidating. My best shot (see right) was taken after four attempts and, by using the lens wide open at f/1.4, I overcame handshake issues by using a reasonably fast 1/400sec shutter speed in an incredibly dim and dingy environment.

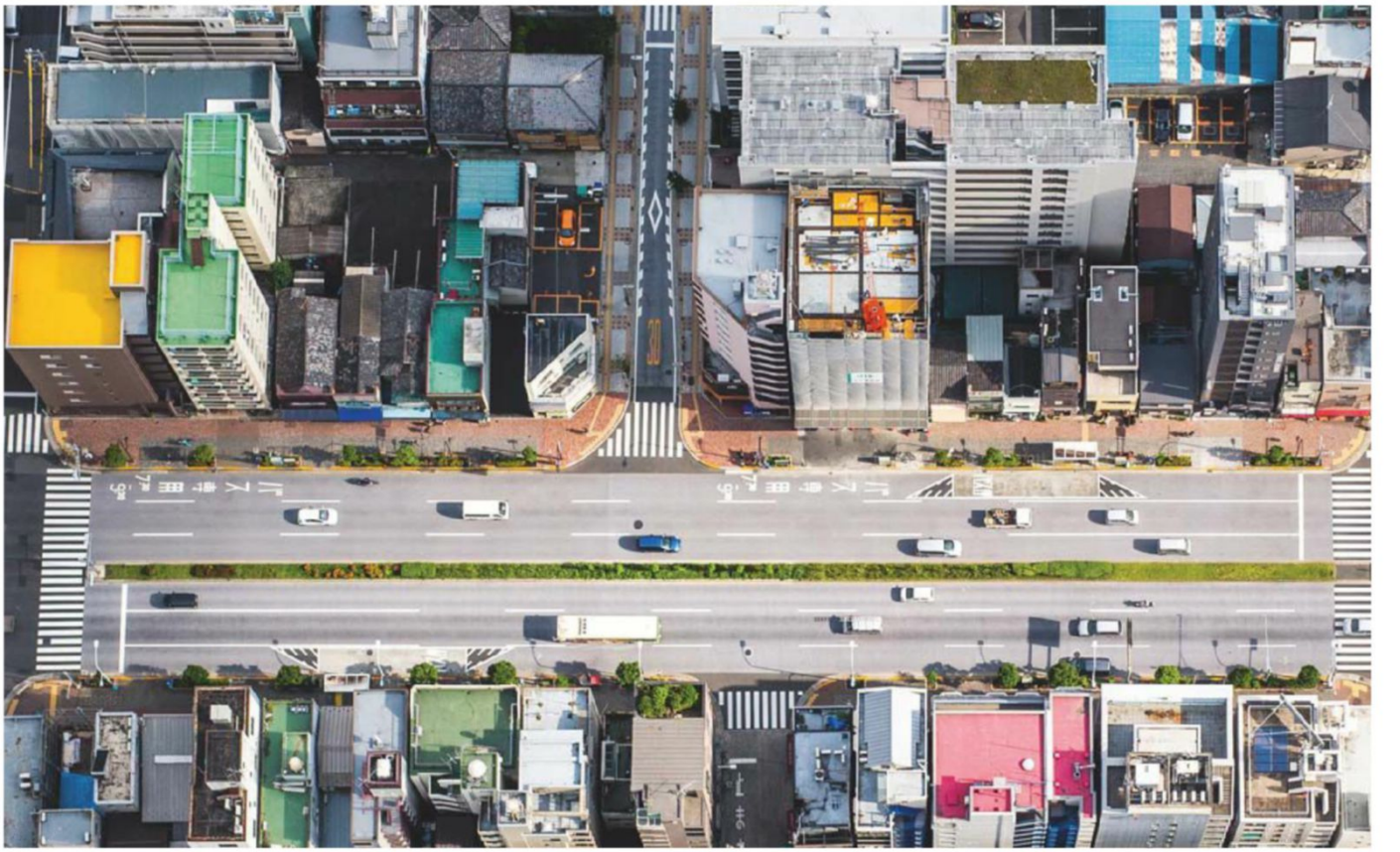
On top of the world

My Tokyo adventure also took me to the top of the Skytree, which claims to be one of the tallest observation towers in the world. Here, I turned to using the 24mm f/1.4 DG HSM | Art to capture breathtaking vistas of the city. With the light being rather flat, I found myself being forced to go in search of different perspectives. The upper observatory provided a fascinating vertical view of the city streets below, and for the first time on my trip I became jealous of photographers who were using longer telephoto zooms to create tightly composed shots. I was almost at the point of asking the photographer next to me if he'd let me borrow his EF

Turret trucks are a great subject to shoot and are often found hauling fresh fish on the market streets

Having the option to shoot at f/1.4 made all the difference in challenging low-light situations

The primes helped isolate many subjects from busy and distracting surroundings



A vertical view from Tokyo's Skytree spectator tower. This image was cropped tightly from the original and a longer focal-length lens would have been preferable

My wider prime lenses were used to photograph this traditional Japanese garden

70-300mm f/4-5.6 L IS USM lens, which he had coupled to an EOS 6D. As it turned out, though, I managed to create the shot I'd envisaged all along by cropping heavily into an image taken with the 85mm f/1.4 EX DG HSM.

In hot water

The next day, I swapped the high-rise buildings and urban streets of Tokyo for the remote Mukaitaki Inn, where the hot water of the river on which the inn is located comes from deep beneath this volcanic region. A tranquil location with a koi pond, Japanese gardens and thermal spring baths, it is complemented by stunning architecture and some of the last real geisha in Japan. With no shortage of photo opportunities, I discarded modern western clothes for a *yukata* (a casual kimono-like garment) and set about photographing the garden in all its splendour (see above).

Here, the 24mm and 35mm primes came into their own. In the past, when using my 24-105mm zoom, I've been guilty of trying to find a shot from where I'm already standing. However, here, I found the combination of grey skies above and the fact I had a fixed lens attached to my DSLR was forcing me to move to find better positions to shoot from. This ultimately led to stronger compositions and better images. At this moment, and not for the first time on the trip, it felt like I'd made the right decision to discard my zoom for the prime lenses.

Visiting Mount Fuji

On Friday morning, I took a tour bus from central Tokyo to Mount Fuji. Of all the locations I visited in my week in Japan, it was the most challenging to shoot – even with perfect visibility. The midday sun and an overabundance of tourists didn't help the situation. Alas, the tour didn't give me the time or opportunity to venture off limits to capture the reflection shot of Mount Fuji with Lake Shojiko in the foreground. But the afternoon proved to be far more successful, with Lake Ashi and the mountains beyond offering an idyllic backdrop for the replica pirate ships that cruise the area.

This was my chance to get more familiar with the 85mm f/1.4 EX DG HSM and use it to create a natural perspective of the landscape. Closing the aperture down to f/8 allowed me to avoid the vignetting this lens introduces at its widest apertures and preserve the best level of sharpness from edge to edge. Given the way the lens performs and the gorgeous out-of-focus blur it creates, it's difficult to think how the rumoured replacement Art version could be an improvement. With the success of the 20mm, 24mm, 35mm and 50mm Art lenses, an 85mm f/1.4 Art could be next in line.

Shooting on a bus tour

After the previous day's experience, I was slightly sceptical about what photo opportunities might arise from my bus tour of castles and temples around Kyoto. As it turned out, I learned a lot. With crowds of tourists three or four people deep in places, I found it best to avoid the classic touristy shots and focus solely on the subject of portraiture, switching every now and again between my 50mm and 85mm lenses.

A visit to Kinkaku-ji temple gave me the opportunity to shoot a group of immaculately dressed Japanese women at work behind a souvenir stand. Once again, I found my 85mm lens provided the perfect working distance without making it feel as if I was being intrusive. I'd shoot one, maybe two frames and move on, never wanting to spend too long on one shot owing to the time restraints of the tour.

Later that afternoon, at Kasuga Taisha Shrine, I captured what turned out to be my favourite photograph of the trip (see pages

Lake Ashi and its stunning views provided the perfect backdrop for a few telephoto landscape shots

The famous Arashiyama Bamboo Grove on the outskirts of Kyoto

'The weight of the four prime lenses and full-frame DSLR totalled just shy of 4kg'

50–51). As is often the case with such shots, an element of luck was involved. After spotting a chance to photograph a woman wearing a traditional Japanese dress and walking beside a column of pillars bathed in sunlight, I wanted to wait until she returned. The shot had huge potential, but 15 minutes later I was still patiently waiting. During this time, I experimented with both my 50mm and 85mm lenses, but found the 85mm got me closer to the pool of light and helped keep a few distractions out of the left side of the frame.

Then, out of the blue, she brushed past my right shoulder and retraced her steps. This was my chance. Perfectly posed, I rattled out eight continuous frames as she walked into the distance. The moment was gone in a flash and I turned around, half expecting to see at least one other photographer happy to have captured the same shot as I did. As it turned out, I was the only photographer with the foresight to wait and risk missing the tour bus.

On my return to the city, I couldn't stop looking at what I'd captured – a shot that, to me, typifies traditional Japan and its fascinating culture.

Final thoughts

My journey from Kyoto to Tokyo gave me the chance to back up all my images and consider my experience of travelling to Japan, documenting my trip using just four prime lenses. The hardest decision I faced every morning was whether I should pack all four lenses or leave a couple behind in the hotel safe to lighten my load. Given that I wasn't sure of what I'd stumble across, I ended up taking all four primes in my shoulder bag every day. I didn't like the idea of leaving a lens behind only to find out later that I might need it to capture something truly special.

The main hindrance of carrying four primes and a full-frame DSLR all day was the weight and strain it put on my right shoulder. I loved having direct access to my kit from my hip, but at the same time found it a burden to not be able to equally distribute the weight of my bag's contents across both shoulders. In hindsight, I could have taken a backpack with me for the days when I was on my feet for long periods. That said, if I had used a backpack, I wouldn't have had the option to change lenses for impromptu shots – and Japan provides many opportunities for these. The weight of the four prime lenses and full-frame DSLR totalled just shy of 4kg – enough to know that I had it with me, and a few kilograms more than I'd usually be comfortable with.

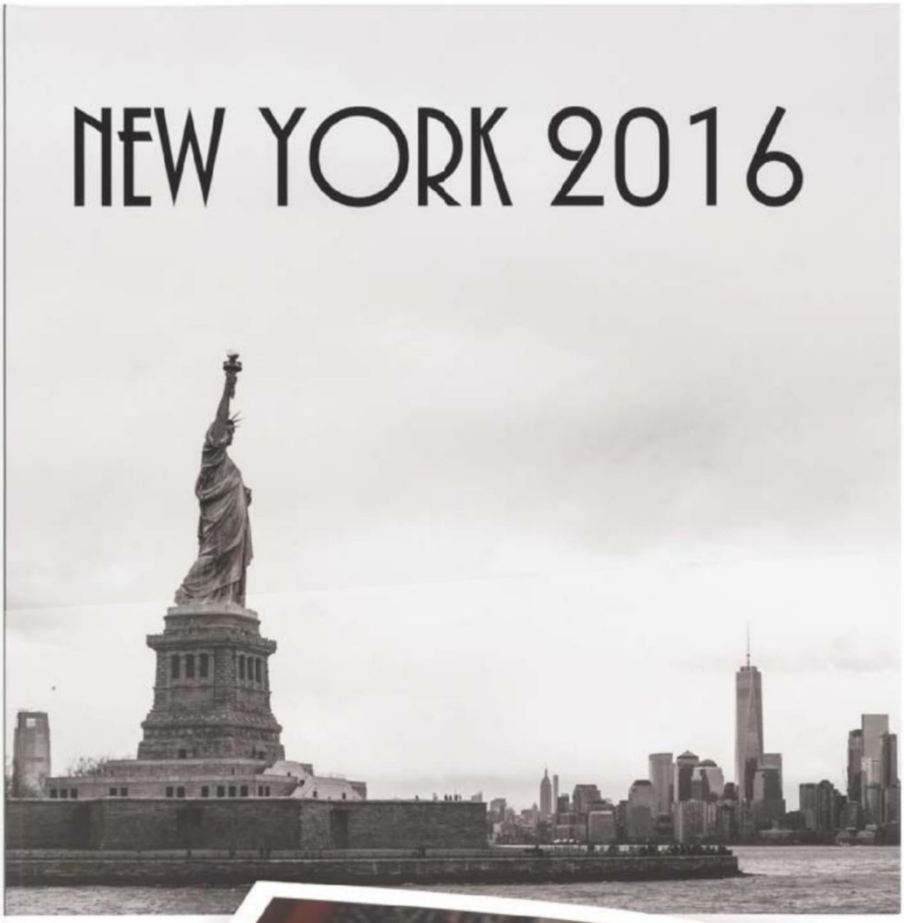
A tough call

Would I take the same lenses on the same trip? It's a tough call, especially having used every lens at one point or another. The lens I used least was the 24mm f/1.4 DG HSM | Art, and I'd have no qualms about leaving it behind, provided I had the Sigma 35mm f/1.4 DG HSM | Art in my bag. The 50mm and 85mm lenses were used regularly, but if it came to choosing only two lenses I'd plump for the 35mm and 85mm focal lengths. And I won't deny it, there were times when a slightly longer telephoto zoom would have been useful. Some photographers may find that three prime lenses covering 24mm, 50mm and 105mm are more appropriate for the subjects they shoot.

The best thing about prime lenses is that they encourage us to zoom with our feet. They can prevent us falling into the bad habit of shooting from a fixed position using a zoom and get us thinking more creatively about composition, depth of field and the impact the subject matter has on the overall image. My experience of visiting Japan and travelling with prime lenses has taught me that the all-in-one zoom lens for travel photography is hugely overrated. Yes, there's a lot to be said for the convenience and versatility of zoom lenses, not forgetting the way they can reduce the weight in your kitbag. However, for the best visual clarity and to capture a dynamic perspective on my worldwide trips I'm converted to using primes and wouldn't think twice about doing it again. AP

Now turn to page 13 of this issue for your chance to win a Sigma 50mm f/1.4 DG HSM | Art lens worth £849.99. But that's not all – if you already own a 50mm lens, you can choose to receive a Sigma 24mm f/1.4 DG HSM | Art (worth £599) or a Sigma 35mm f/1.4 DG HSM | Art (worth £599) instead. All you have to do is answer the simple question and visit the website link on the page. Good luck!

The 85mm f/1.4 allowed me to frame shots tightly without being obtrusive



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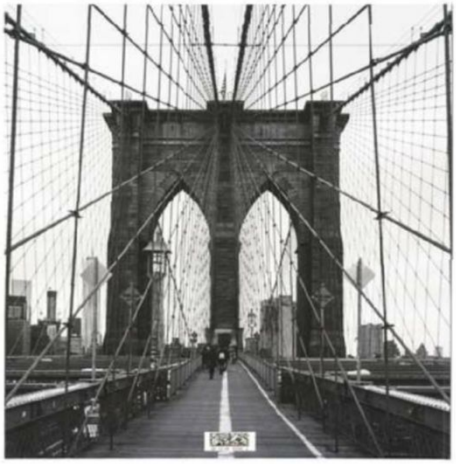

Cewe adds subtle branding and a couple of barcodes, which can't be removed

Print quality is excellent, with high levels of detail and accurate colours

Cewe photo books

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Andy Westlake tries out a service for making books from your own photos

Once upon a time, I used to pick all my favourite prints from each and every roll of film I shot, then stick them religiously into albums, annotated with titles and the dates they were taken. But since the transition from film to digital, having real, physical copies of your photographs has become the exception rather than the rule. Instead, the current vogue is to share pictures online, using either specialist photo sites such as Flickr, or social media such as Facebook and Twitter.

Sometimes, though, it's still nice to have a more tangible record of your favourite pictures. One approach is to make your own photo books, which in essence count as a modern reinvention of the photo album. Of the many online services you can use to make them,

Cewe is one of the best established; indeed, it's part of Europe's largest photo company, having originated in Germany in 1961. It now offers a huge range of photofinishing services; for example, it will print your favourite photos onto mugs, T-shirts, bags and even phone cases.

Photo book options

Cewe offers photo books in a range of sizes and prices to suit almost any need. The smallest 15x11cm booklet (approx 6x4.3in) costs just £6.99 for 24 double-sided pages; the largest 38x29cm book (15x11.4in) starts at £53.99 for 26 pages, and can be expanded up to 154 pages, which could set you back more than £390.

Five paper types are available, with different weights and surface finishes: standard, glossy, true matte, glossy photographic and premium photographic. To help you choose, you can request a free book of sample swatches from Cewe's website – mine arrived within a couple of days. None of the paper types is in any way disappointing, but as you'd expect, the more expensive papers add a touch more class. To me, the standout options are true matte, a relatively lightweight paper that's particularly well suited to black & white photos, and premium photographic, which is a heavyweight paper with a lovely semi-gloss finish. But even the cheapest paper is of a very good quality.

Cewe offers various cover types depending on the size of the book. I suspect most buyers will plump for the conventional hard cover, but the largest XXL Landscape book can also be ordered with linen or faux leather finishes.

Photoworld software

When it comes to putting together your photo book, you have three options. The simplest is Cewe's online book builder, accessible via its website. Alternatively, you can design books from a tablet or smartphone using the free Cewe Photoworld app that's available for both Android and Apple devices. But I suspect most serious photographers will prefer to work with Cewe's desktop software that's available for Windows, Mac and Linux.

The Cewe Photoworld desktop app is very powerful, but also dauntingly complex when you first open it. This isn't helped by some rather opaque designs to some of the buttons. However, hovering your mouse over them will tell you what they do. So I'd recommend taking time to familiarise yourself with the various options before settling down to design your photo book for real. Don't be tempted by the software's opening promise that it can automatically select your best photos and arrange them into a perfect book: I tried this and the result was disappointing.

After choosing your book size, cover type and paper finish, it's time to get to work on the layout. You'll want to think about which pictures work well together on a single page or across a spread, and group them accordingly.

Fortunately, Cewe provides a near-infinite variety of templates for laying out your photos on the page, and you can refine your arrangements at any point. Alternatively, you can simply place your pictures freehand. For the finishing touches, you can add borders and captions to your photos, as well as a book title on the front cover and spine. It's easy to add extra pages if you need them, although obviously this costs more; the current price of your book is always shown at the lower right of the screen.

You can save your work at any point in the design process, and come back to it later. When everything is finished it's just a question of sending off your order; the software will then spend a little time uploading all your images to Cewe's server for printing. Once a design is finished and saved, it can also be resized very easily, if you want to print small and large versions of the same book. My order took less than two weeks to turn around, and the books arrived well packed and presented.

Book quality

In terms of Cewe's production quality, there's very little to complain about. I ordered a standard square book (21cm) using premium photographic paper and a large square book (30cm) using true matte paper. Both were printed and bound impeccably; monochrome images turned out neutrally with excellent tonality and lovely rich blacks, while colour prints were an excellent match to the original files viewed on my calibrated monitor. Indeed, the main difference was that the smaller book sat flat better, although it's not clear whether that was due to the size or paper type.

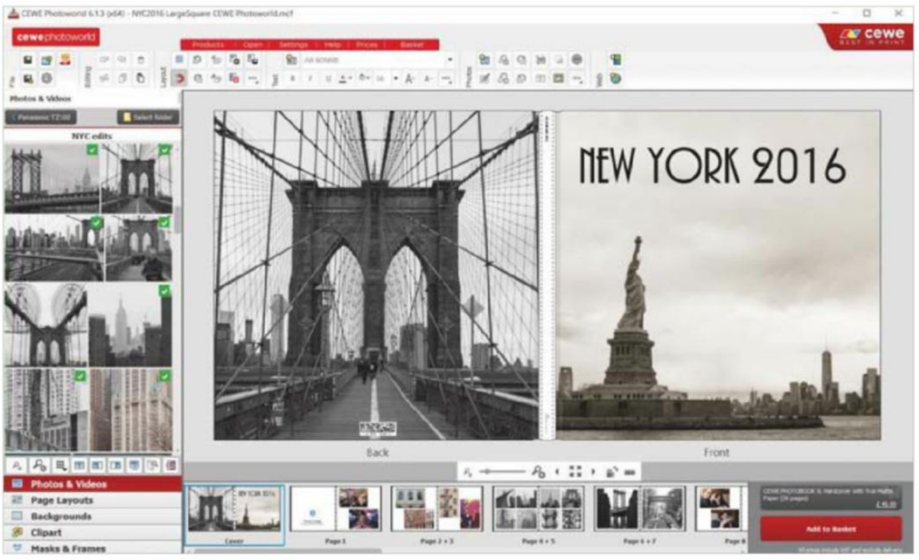
Cewe adds some relatively subtle branding on the spine, the back cover and the inside back cover; I suspect most people won't object to this most of the time. But if I were making something special like a wedding album, it would be nice to be able to pay a little extra and make it disappear completely, as you can with some other services.

Cewe's free swatch book shows each paper type

Our verdict

THESE summer months are when we probably shoot most of our photographs, what with the long hours of daylight, sunny weather, and holidays away from home. Yet most of our pictures get looked at only a few times when we get back, then are left to languish on our computer hard disks. Making a photo book is a really nice way to make a more permanent record, and Cewe's are really rather good. They're competitively priced and beautifully produced, and once you've worked out the software, reasonably easy to make. If you're after an attractive way of showing off your best shots, they're well worth a try.

Amateur Photographer Testbench Recommended ★★★★½



The Cewe Photoworld desktop software is powerful and has loads of options, but takes some learning

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Macro dilemma

Q I like taking pictures of flowers and insects, and have been thinking about buying either Sigma's 105mm f/2.8 EX DG OS HSM or 150mm f/2.8 APO EX DG OS HSM macro lens. Which would be the best?
Brian Elford

A For photographing flowers, either of these lenses will be fine. For insects, the 150mm would be preferable, as it allows you to shoot from a further distance and not disturb the subject. However, it is larger, heavier and, at about £650, twice the price of the 105mm (£320).
Andy Westlake

Banish reflections

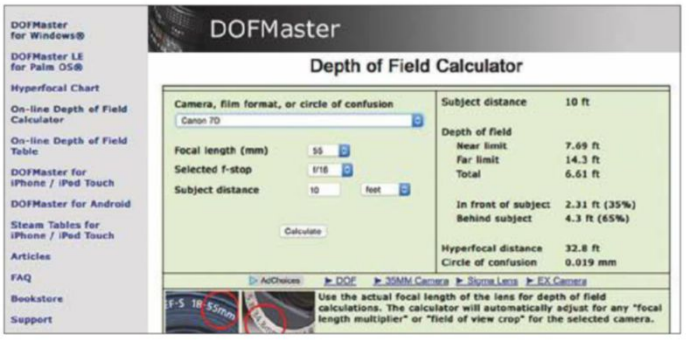
Q As part of my job I have to catalogue products that are often protected in glass cases, so I am always fighting unwanted reflections. Do you have any tips for doing this? I also have to shoot handheld only.
Nathan Birchstock

A Hopefully, flash is permitted. You might feel that using flash would create even more reflections in the glass of the cases, but with a little skill, flash can be your friend. By using it, you are trumping the brightness of the reflections that come from relatively low brightness sources like room lighting. On correct exposure using flash, the reflections will lose brightness to the point at which they magically disappear. You only need to ensure your camera angle doesn't reflect the flash back at the camera. Try it – you will be amazed.
Ian Burley

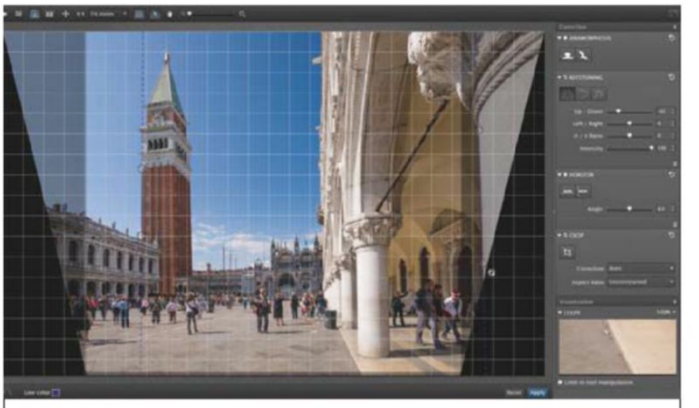
Calculate depth of field

Q I recently bought an Olympus Pen-F with the 14-42mm EZ kit lens. I now want to replace the kit lens with something better. I'm very interested in street photography, but would like to include some background blur in my shots. I have considered the M.Zuiko 17mm f/1.8, the 25mm f/1.8 and the 12-40mm f/2.8. Most reviews seem to point at the 17mm as the ideal street photography lens, but I am being swayed by the flexibility of the 12-40mm. I feel most comfortable with the 25mm focal length, and this should afford more background blur. The 12-40mm covers all focal-length requirements, but is an f/2.8. How does the slower maximum aperture of f/2.8 affect bokeh potential compared to the 25mm at f/1.8?
Zoe Delecourt

A An excellent online resource is DOFMaster (dofmaster.com). It's free and includes a lot of technical information about how depth of field can be calculated; best of all, it includes a depth of field calculator. You select the subject distance, camera sensor size, lens focal length and aperture setting, and it will tell you the distance of sharp focus and how much of that is in front and behind the subject. There are also smart-device apps that do the same thing. The calculations won't show you the bokeh effect, though, and this differs according to the lens used, with some lenses producing a smoother bokeh than others. For 25mm at f/1.8 and f/2.8 at, say, 10ft, you get about 2.6ft of sharpness compared to 4.3ft respectively. I also did a crude comparison of 40mm framing the same area as at 25mm, stepping back very roughly to 16ft from 10ft, and the calculation for 40mm at f/2.8 worked out at 4.2ft of sharpness, so there's not much difference. If you are using the same aperture setting to frame the same subject, zooming won't affect total depth of field. If you want less depth of field, you will need as wide an aperture as possible.
Ian Burley



DOFMaster is a free online resource to calculate depth of field



Architectural tips

Q I am visiting Valencia, Spain, this autumn, and am looking forward to photographing the futuristic architecture there. Can you give me tips on getting the most out of my photos? I use a Sony Alpha 77 II with 16-50mm zoom.
James Cho

A With your camera and lens combination you should be able to deliver some cracking shots. You'll most likely use your lens at its wider end of 16mm most times. This is equivalent to a full-frame 24mm wideangle and should be up to the task. I think the most important consideration is perspective. Naturally, you can enjoy some close-up shots, looking up, to amplify the perspective distortion for dramatic effect. You may also want to reproduce some scenes with minimal perspective distortion. This can be achieved easily in post-processing; for example, in Photoshop you can use a perspective crop. A tool like DxO ViewPoint also does an excellent job (see above). However, it's important not to frame your building too closely as the process of restoring perspective will eat up the sides of the original frame, potentially leaving your result with clipped corners unless you frame enough space to be lost.
Ian Burley

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In the bag

Paul Ratje's passion for photography and love for languages sees him currently based in Taiwan where great photos, inspiration, and an outlet to practise his Mandarin are right on his doorstep. Visit www.paulratje.photoshelter.com

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Canon EOS 6D

1 The Canon EOS 6D certainly produces beautiful images. Its lightness and durability allow me to walk the streets anywhere at ease. It produces just as good images as the more expensive Canon EOS 5D Mark III.

Sigma 35mm f/1.4 DG HSM | Art

2 This Sigma 35mm lens is great for me because it is can capture beautiful low-light images at f/1.4 while still retaining sharpness on my subject's face. It is a bit heavy, but I find it is actually the most versatile lens I have.

Canon EF 85mm f/1.8 USM

3 I never need zoom lenses for my documentary or wedding work, and I find that the 85mm f/1.8's sharpness and weight make it one of the most important lenses I use.

Fujifilm X100S

4 The Fujifilm X100S is great for the times when I don't want to carry a big camera around, such as when I'm hiking, motorcycling or running errands. It produces professional-looking images if used correctly.

Smartphone

5 My smartphone is the most important tool apart from the camera. It allows me to take notes, see maps, record audio and all the other stuff that phones do these days.

Spare batteries

6 With three charged Canon batteries, I can probably shoot for four days to one week at a stretch, which is quite handy.

List of kit Canon EOS 6D, Sigma 35mm f/1.4 DG HSM | Art, Canon EF 85mm f/1.8 USM, Fujifilm X100S, smartphone, batteries, Zeiss 50mm f/1.4 Planar ZE, Power brick and cable, Kobo eReader, Nalgene water bottle, Zoom H4n Handy Recorder, LensPen, Poy Sian nasal freshener, various medications, Domke satchel bag, memory cards, sunglasses, lip balm and passport

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Common problems with all the Praktica models until the late 1960s were a lack of shutter-blind tension and failure of the automatic-diaphragm mechanism of the lens. Always check the cloth shutter blinds carefully. Ensure that all settings from 1sec through to 1/100sec deliver speeds that look about right without tapering – premature closure of the shutter.

Check also that the automatic diaphragm works snappily. Set the lens to a small aperture such as f/16 and fire the shutter while watching the diaphragm. It should close snappily before the shutter fires and open again briskly afterwards.

What's good The M42 lens mount makes huge choice of lenses available.

What's bad Shutter problems are fairly common.

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Professor Newman on...

Information theory

How to manage exposure to maximise information rather than manipulate output brightness

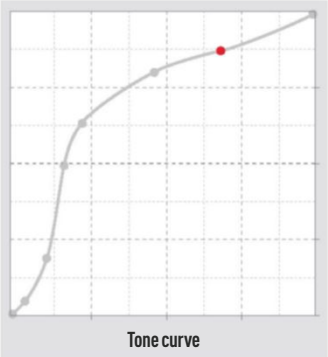
Recently I put forward the view that in the digital age, the goal of managing exposure should be the maximisation of captured information, as opposed to manipulation of the output brightness. Having made the statement, the onus is on me to explain what I mean. This will be quite a hefty technical article, so if you want to avoid the gritty details, simply go to the conclusion.

The term 'information' is well defined by a branch of science called 'information theory'. The American scientists Claude Shannon and Harry Nyquist developed this theory in the 1940s as they endeavoured to understand just how much information can be sent down a communication channel. Since the path from camera to viewer is a 'communication channel', it applies very well to photography.

The unit of information is a 'bit' or, more formally, the 'Shannon', and is defined as the information content of an event that has a probability of 50%. More simply, if something can take one of two values, then it contains a bit of information. So, we can apply this to a pixel in an image. If that pixel can have one of two values, it contains one bit of information. If it can have one of four values, it contains two bits of information. Modern raw files can encode either 12 or 14 bits of information for each pixel, so all we need to do to find the amount of information in an image is multiply the number of bits per pixel by the number of pixels. However, this is not the amount of information actually captured – it is the maximum that the camera can capture. The actual information is limited by two factors: the noise and the amount of light incident on the sensor.

Noise is uncertainty, or randomness added to the signal. If we consider an image measured in raw file units, if the noise or uncertainty is four units, then the measured values of zero to four units could represent an expected value of anywhere between zero to four. We cannot tell which. So, effectively, the noise has cancelled the information content of two bits – which would usually encode four different possibilities.

Next, we look at the top end of the scale. If the exposure that is set is insufficient for any part of the image to reach the full allocation of raw file units (4,096 for a '12-bit' camera or 16,384 for a '14-bit camera'), then there is no possibility of those values occurring, so again the information is reduced. For example, if we set an exposure where the maximum possible pixel value is 1,024, then we will only have 10 bits of information in each pixel. If that were combined with the loss of two bits due to noise, we'd be down to 8 bits per pixel.



Tone curve

Thus, managing exposure to maximise information is, at least in theory, very simple. You maximise the exposure. It is much easier to follow than the inscrutable task of finding the 'correct' exposure when trying to use exposure to manage output image brightness. Of course, nothing is that simple. There are always factors that stop you having as large an exposure as you'd want, like eschewing camera shake or desiring deep depth of field, but at least the trade-off is obvious.

a

b

Image 'a' would be considered 'underexposed' if exposed to control brightness, but it's already losing information in the clouds as the green channel saturates. However, it can be restored to a more normal tonality (image 'b') using the tone curve (above right). This maintains some detail in the clouds, which would have been lost given more exposure

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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CONTAX AX BODY AUTOFOCUS	MINT BOXED £375.00
CONTAX RX BODY	MINT BOXED £199.00
CONTAX ARIA BODY	MINT BOXED £225.00
CONTAX RTS BODY	MINT BOXED £115.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £195.00
CONTAX CARL ZEISS 50mm f1.7	MINT BOXED £115.00
CONTAX CARL ZEISS 50mm f1.4 MM	MINT BOXED £215.00
CONTAX CARL ZEISS 28mm f2.8 MM	MINT BOXED £245.00
CONTAX CARL ZEISS 85mm f2.8	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4	MINT CASED £399.00
CONTAX CARL ZEISS 135mm f2.8 MM	MINT BOXED £195.00
CONTAX 300mm F4 TELE TESSAR MM	MINT BOXED £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T* MM	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER	MINT BOXED £125.00
CONTAX TLA 280 FLASH	MINT- £59.00
CONTAX TLA 280 FLASH UNIT	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED £299.00
CONTAX 21mm f 2.8 BIOGON BLACK WITH FINDER	MINT BOXED £499.00
CONTAX 21mm f2.8 BIOGON WITH FINDER	MINT BOXED £499.00
CONTAX 28mm F2.8 BIOGON "G" + HOOD,CAP	MINT BOXED £275.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER	MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP	MINT CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK	MINT BOXED £79.00
CONTAX GD1 DATABACK FOR CONTAX T3	MINT-BOXED £69.00

LEICA "M", "R", & SCREW & RANGEFINDER

LEICA M8 BODY NEW SHUTTER AND SERVICE	EXC++BOXED £799.00
LEICA M7 BODY LATE MODEL	MINT BOXED AS NEW £1,395.00
LEICA M4P BODY BLACK	EXC++BOXED £475.00
LEICA M3 BODY COMPLETE WITH CASE	EXC+++ £595.00
LEICA M3 BODY	EXC++ £399.00
LEICA M2 BODY WITH MR METER REALLY NICE	EXC++CASED £675.00
LEICA M2 BODY	EXC++ £399.00
LEICA M1 BODY	EXC++CASED £499.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76	EXC++ £399.00
REID III WITH TAYLOR HOBSON 50mm f2 SUPERB	MINT-CASED PHONE
LEICA IIIg BODY WITH LEICA 5cm f2	MINT-CASED £1,195.00
LEICA II & 50MM F2 NICKEL ELM ("FROM A COLLECTION")	EXC++ £365.00
LEICA IIIA STANDARD WITH 5CM F2 COLL SUMMITAR	EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	MINT- £295.00
LEICA IIIC BODY WITH CASE	EXC++ £195.00
LEICA IIIC RED BLIND RARE	EXC++ £345.00
LEICA CL BODY	EXC++ £299.00
LEICA CL BODY	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE	MINT BOXED £299.00
ZEISS 21mm F4.5 BIOGON ZM	MINT BOXED AS NEW £699.00
LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED")	MINT BOXED £1,095.00
LEICA 35mm F2 SUMMICRON ASPH BLACK 6 BIT LATEST	MINT BOXED £1,495.00
LEICA 35mm f2 SUMMICRON	MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER	MINT- £325.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS	MINT- £395.00
LEICA 50mm f2 SUMMICRON BLACK 11826	MINT BOXED £895.00
LEICA 50mm f2 SUMMICROM CHROME 11816	MINT BOXED AS NEW £1,195.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD	MINT BOXED £775.00
LEICA 50mm f2 SUMMICRON CHROME M FIT	EXC+++ £575.00
LEICA 50mm f2 SUMMICRON CHROME M FIT	MINT £595.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##	MINT- £299.00
LEICA 5cm f3.5 ELMAR RED SCALE	MINT-- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST	MINT BOXED £1,400.00
LEICA 90mm f2.8 ELMARIT M 11807	MINT BOXED AS NEW £799.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT CASED £799.00
LEICA 9cm, f4 ELMAR COLL FOR M	MINT- £175.00
LEICA 135mm f4.5 HEKTOR	EXC+ £75.00
VOIGTLANDER BESSA L BODY	MINT BOXED £115.00
VOIGTLANDER 15mm f4.5 S/WIDE + M MOUNT+ FINDER	MINT £299.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR + FINDER	MINT BOXED £275.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC	MINT- £595.00
VOIGTLANDER 15mm FINDER	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC	MINT BOXED £49.00
LEICA UNIVERSAL POLARING FILTER KIT M(13356)	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT	EXC++IN KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS	ECX+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc	MINT BOXED £89.00
LEICA SF24D FLASH	MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC	MINT-BOXED £145.00
LEICA R5 BODY BLACK	MINT- £225.00
LEICAFLEX BODY CHROME	MINT- £195.00
LEICA 50mm F2 SUMMICRON ROM LENS 11345	MINT-BOXED £445.00
LEICA 180mm F4 ELMARIT R 3 CAM	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS	NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP	MINT CASED £799.00

Medium & Large Format

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HASSELBLAD 500CM COMPLETE WITH 80mm T*	EXC+++ £595.00
HASSELBLAD X PAN II WITH 45mm + HOOD	MINT-BOXED £1,495.00
HASSELBLAD 90mm f4 FOR X PAN	MINT BOXED £275.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK	MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM	MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR T*	MINT BOXED £299.00
HASSELBLAD 50mm f4 DISTAGON SILVER	EXC++ £195.00
HASSELBLAD 120mm f5.6 T* NS PLANNAR C MACRO	MINT BOXED £295.00
HASSELBLAD 150mm f4 SONNAR SILVER	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER	EXC+ £179.00
HASSELBLAD VFC-6 METERED PRISM	MINT BOXED £175.00
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BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER	MINT BOXED £325.00
BRONICA 50mm F2.8 ZENZANON MC	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT £89.00
BRONICA 150mm F4 E	MINT- £89.00
BRONICA ETRSI 120 BACK	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC	MINT BOXED £59.00
BRONICA AEII METERED PRISM	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC	MINT- £75.00
BRONICA MOTOR WINDER E	EXC+++ £89.00
BRONICA 150mm F3.5 ZENZANON S	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF	MINT-BOXED £345.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE	MINT-BOXED £199.00
BRONICA 65mm F4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-i LATST MODEL	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI	MINT- £69.00
BRONICA FILMBACK SQ-i220 FOR SQA/SQAi	MINT BOXED £79.00
MAMIYA 6 BODY	MINT- £775.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6X7	MINT £175.00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008	MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7	MINT-BOXED £75.00

Nikon Auto-Focus & Digital, Lenses Accessories

NIKON F4 BODY UNUSED FROM A COLLECTION	MINT £395.00
NIKON F5 50TH ANNIVERSARY Ltd EDITION "NEW"	NEW UNUSED £1,499.00
NIKON F6 BODY UNUSED THIS IS A NEW ITEM	NEW UNUSED £995.00
NIKON 10.5mm F2.8 "G" IF-ED AF DX FISHEYE LENS	MINT BOXED £425.00
NIKON 50mm f1.4 A/F SUPERB LENS	MINT £169.00
NIKON 50mm F1.8 A/F	MINT- £69.00
NIKON 50mmF1.8 A/F "D"	MINT-BOXED £79.00
NIKON 60mm F2.8 A/F D	MINT BOXED £225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR	MINT BOXED £275.00
NIKON 105mm f2.8 A/F MICRO NIKKOR	MINT £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW	MINT BOXED AS NEW £845.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX	MINT BOXED £495.00
NIKON 16 - 80mm f2.8/4 "G" ED DX AF-S VR LATEST	MINT BOXED £575.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT CASED £289.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT-CASED £465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT- BOXED £499.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILT + HOOD	MINT BOXED £119.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR	MINTBOXED £275.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR mk2	MINT BOXED £475.00
NIKON 24 - 70mm F2.8 "G" IF - ED AF-S	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST	MINT BOXED £275.00
NIKON 28 - 105mm f3.5/4.5 IF A/F "D"	MINT BOXED £175.00
NIKON 24 - 120mm f3.5/5.5 A/F "D"	MINT- £175.00
NIKON 24 - 120mm f3.5/5.6 A/F "G" ED AF-S VR + HOOD	MINT- £175.00
NIKON 28 - 200mm f3.5/5.6 A/F "D"	MINT BOXED £129.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST	MINT BOXED £499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR	MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S	MINT BOXED £89.00
NIKON 55 - 300mm f4/5.6 "G" ED VR	MINT + HOOD £189.00
NIKON 70 - 300mm f4.5/5.6 G JF-ED AFS VR	MINT BOXED £345.00
NIKON 75 - 300mm f4.6/5.6 A/F WITH TRIPOD COLLAR	MINT-BOXED £165.00
NIKON TC20E AF-1 2.0X TELECONVERTER	MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER	MINT- £195.00
NIKON TC20E III AF-S TELECONVERTER LATEST MKIII	MINT BOXED £299.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT	MINT BOXED £69.00
SIGMA 1.4X EX DG APO TELECONVERTER	MINT BOXED £125.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT	MINT BOXED AS NEW £199.00
SIGMA 50mm F2.8 MACRO EX A/F "D"	MINT BOXED £145.00
SIGMA 105mm f2.8 EX MACRO	MINT CASED £169.00
SIGMA 12 - 24mm F4.5/5.6 EX DG HSM II LATEST MODEL	MINT BOXED £445.00
SIGMA 15 - 30mm F3.5/4.5 EX DG ASPHERICAL & HOOD	MINT BOXED £199.00
SIGMA 17 - 35mm F2.8/4 EX ASHERICAL	EXC++BOXED £135.00
SIGMA 50 - 500mm F4.5/6.3 DG HSM OPT/STAB O/S	MINT-BOXED £699.00
SIGMA 70 - 200mm F2.8 APO EX DG MACRO	MINT-BOXED £295.00
SIGMA 70 - 200mm F2.8 MKII APO EX DG MACRO	MINT BOXED £395.00
SIGMA 70 - 300mm f4/5.6 DG MACRO D5300 COMP	MINT BOXED £110.00
SIGMA 135 - 400mm F4.5/5.6 "D" APO	EXC++ £275.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OS STABILISER	MINT BOXED £485.00
TAMRON 18 - 200mm F3.5/6.3 IF ASPHERIC XR DI II	MINT BOXED £89.00
TAMRON 55 - 200mm F4/5.6 LD MACRI DI II	MINT BOXED £99.00
TOKINA 12 - 24mm F4 IF DX ASPHERICAL AT-X PRO	MINT+HOOD £299.00
TOKINA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00
TOKINA 300mm f2.8 AT-X SD PRO WITH HOOD	MINT- £795.00

Nikon Manual Focus

NIKON F3 BODY FROM A COLLECTION AS NEW	MINT £345.00
NIKON F3 BODY	EXC+++ £275.00
NIKON F3 HP BODY	EXC++ £199.00
NIKON F2 PHOTOMIC BODY CHROME	MINT- £275.00
NIKON F PHOTOMIC T WITH 50mm f2 NIKON LENS	EXC++ £250.00
NIKON F "APOLLO" PHOTOMIC FTN WITH 50mm f1.4	MINT- £399.00
NIKON FM2 BLACK BODY	MINT-BOXED £225.00
NIKON FM2n WITH MF16 DATABACK	MINT- £245.00
NIKON FM BLACK	EXC++ £129.00
NIKON FM BLACK	MINT- £145.00
NIKON FE2 BODY CHROME	MINT- £175.00
NIKON FE2 BLACK BODY	EXC++ £165.00
NIKON FE CHROME BODY	MINT- £125.00
NIKKORMAT FT3 BLACK BODY	MINT-CASED £149.00
NIKKORMAT FT3 CHROME BODY	MINT- £195.00
NIKKORMAT FTN CHROME	EXC++CASED £120.00
NIKKORMAN FT BODY WITH 50mm f2 LENS	EXC++CASED £125.00
NIKON 20mm f2.8 AIS	MINT £375.00
NIKON 24mm F2.8 AIS	MINT £215.00
NIKON 45mm F2.8 GN NIKKOR	MINT- £199.00
NIKON 50mm F1.8 AIS	MINT BOXED £79.00
NIKON 50mm f1.4 AI	MINT- £159.00
NIKON 50mm f1.4 AIS FROM A COLLECTION	MINT £195.00
NIKON 55mm F1.2 AI	MINT £365.00
NIKON 55mm F2.8 MICRO NIKKOR AIS	MINT- £159.00
NIKON 85mm F1.4 AIS	MINT CASED £575.00
NIKON 105mm F2.8 AIS MICRO NIKKOR	MINT BOXED £395.00
NIKON 105mm F2.8 AIS MICRO NIKKOR	MINT £295.00
NIKON 105mm F4 AIS MICRO NIKKOR	MINT- £275.00
NIKON 180mm f2.8 AIS ED GLASS	MINT- £395.00
NIKON 200mm F4 AIS MICRO NIKKOR	EXC+++CASE £295.00
NIKON 200mm F4 NIKKOR Q	MINT-CASED £95.00
NIKON 200mm f4 AIS	MINT £195.00
NIKON 200mm F5.6 MEDICAL NIKKOR + POWER PACK	MINT BOXED £475.00
NIKON 300mm f4.5 AIS WITH TRIPOD COLLAR	MINT- £295.00
NIKON 600mm f5.6 Ai WITH HOOD AND FILTER HOLDERS	MINT-CASED £1,295.00
NIKON 28 - 85mm f3.5/4.5 AIS SUPRB MANUAL ZOOM	MINT- £165.00
NIKON 35 - 70mm F3.3/4.5 ZOOM NIKKOR MACRO AIS	MINT- £169.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO	MINT BOXED £195.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO	EXC++ £139.00
NIKON 35 - 135 F3.5/4.5 AIS	MINT- £149.00
NIKON 35 - 135 F3.5/4.5 AIS	EXC+ £125.00
NIKON 35 - 200mm f3.5 AIS	MINT BOXED £199.00
NIKON 43 - 86mm F3.5 AI ZOOM	EXC++ £69.00
NIKON PK13 AUTO EXTENSION RING	MINT-BOXED £55.00
NIKON PK12 AUTO EXTENSION RING	EXC++ £49.00
NIKON PK11 AUTO EXTENSION RING	MINT £49.00
NIKON TC 200 CONVERTER	MINT £69.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2	EXC++ £99.00
NIKON SB 16 FLASH FOR F3	EXC++ £65.00

Olympus Manual

OLYMPUS OM4 Ti BLACK BODY WITH 50mm f1.8	MINT- £595.00
OLYMPUS OM2SP SPOT BODY COMP WITH CASE	EXC+CASED £99.00
OLYMPUS OM2 BLACK	EXC+ £99.00
OLYMPUS OM2 BODY CHROME	MINT-BOXED £110.00
OLYMPUS 28mm f2 ZUIKO	MINT- £195.00
OLYMPUS 28mm F2.8 ZUIKO	EXC++BOXED £55.00
OLYMPUS 28mm F3.5 ZUIKO	MINT-CASED £39.00
OLYMPUS 35mm F2.8 ZUIKO	MINT- £69.00
OLYMPUS 50mm F1.8 ZUIKO	MINT BOXED £55.00
OLYMPUS 50mm F1.8 ZUIKO	MINT £45.00
OLYMPUS 50mm F3.5 MACRO	MINT- £129.00
OLYMPUS 135mm f2.8 ZUIKO	MINT BOXED £95.00
OLYMPUS 135mm F3.5 ZUIKO	MINT-CASED £49.00
OLYMPUS 200mm f4 ZUIKO	MINT- £89.00
OLYMPUS 300mm f4.5 ZUIKO	MINT-BOXED £199.00
OLYMPUS 28 - 48mm F4 ZUIKO	EXC++BOXED £69.00
OLYMPUS 35 - 70mm F3.5/4.5 ZUIKO	MINT £89.00
OLYMPUS 35 - 70mm F4 ZUIKO	MINT- £75.00
OLYMPUS 75-150mm F4 ZUIKO	MINT £69.00
OLYMPUS EXT TUBE 14mm, 25mm	MINT- £55.00
OLYMPUS VARIMAGNI FINDER	MINT BOXED £59.00

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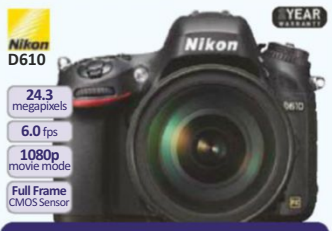
Nikon D610

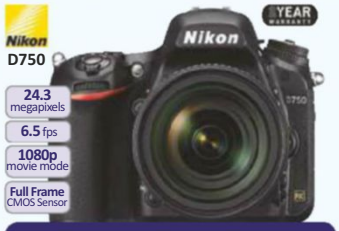


24.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS Sensor

D610 From **£999**

D610 Body	**£999**
D610 + 24-85mm	**£1499**

Nikon D750

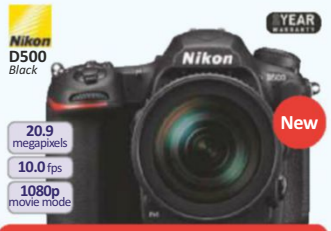


24.3 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMOS Sensor

D750 From **£1389**

D750 Body	**£1389**
D750 + 24-85mm	**£1716**
D750 + 24-120mm	**£1979**

Nikon D500 *Black*



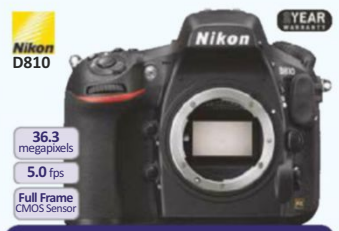
New

20.9 megapixels | 10.0 fps | 1080p movie mode

D500 Body **£1729**

New **D500** Body	**£1729**
New **D500** + 16-80mm	**£2479**

Nikon D810



36.3 megapixels | 5.0 fps | Full Frame CMOS Sensor

D810 From **£2139**

D810 Body	**£2139**

Read our D810 review on our blog at wex.co.uk/blog

The new Nikon D5 – A flagship power

Equipped with Nikon's incredible next-generation 153-point AF system, the D5 keeps you on track whether you're shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon's history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5199**

20.8 megapixels | 12.0 fps | 4K Video

New D5 Body **£5199**

Nikon Cashback* offer ends 31.08.16

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

SONY

A7R II *Black*

42.4 megapixels | 5.0 fps | 4K Video

A7R II **£2599**

A7R II Body	**£2599**
A7S II Body	**£2499**
A7R Body	**£999**
A7 II Body	**£1179**
A7s Body	**£1499**

A6300 *Black or Silver*

New

24.0 megapixels | 11.0 fps | 1080p movie mode

A6300 From **£999**

New **A6300** Body	**£999**
New **A6300** + 16-50mm	**£1099**
A6000 Body	**£439**
A6000 + 16-50mm PZ	**£499**

A68

24.0 megapixels | 0 fps | 1080p movie mode

A68 From **£479**

A68 Body	**£479**
A68 + 18-55mm	**£549**
A77 II Body	**£764**
A77 II + 16-50mm	**£1199**
A58 + 18-55mm + 55-200mm	**£399**

RECOMMENDED FULL FRAME E-MOUNT LENSES:

New **Sony** FE 85mm f1.4 G	**£1499**
New **Sony** FE 24-70mm f2.8 G	**£1799**
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T*	£799
£749 inc. £50 Cashback*	
Sony FE 70-200mm f4.0 G OSS	£999
£939 inc. £60 Cashback*	

RECOMMENDED A-MOUNT LENSES:

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Sony 70-300mm f4.5-5.6 G SSM	**£689**
Sony 28-75mm f2.8 SAM	**£569**
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Sony Cashback* offer ends 04.09.16

Panasonic

GH4R

New

16.05 megapixels | 12.0 fps | 4K Video

£50 Cashback*

GH4R From **£999**

New **GH4R** Body	£999
£949 inc. £50 Cashback*	
G7 Body	**£467**

GX8 *Silver or Black*

New

20.03 megapixels | 8.0 fps | 4K Video

GX8 From **£649**

New **GX8** Body	**£649**
New **GX8** + 12-60mm	£869
£819 inc. £50 Cashback*	

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Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS	**£169**

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OLYMPUS

PEN-F *Black or silver*

New

20.3 megapixels | 10.0 fps | 1080p movie mode

New PEN-F From **£999**

New **PEN-F**	from **£999**
OM-D E-M1 Body	**£849**
OM-D E-M1 + 12-50mm	**£969**
OM-D E-M1 + 12-40mm	**£1233**
OM-D E-M5 II Body	**£749**
OM-D E-M5 II + 12-40mm	**£1299**
OM-D E-M5 II + 12-50mm	**£849**

E-M10 II *Black or Silver*

16.3 megapixels | 8.5 fps

E-M10 II From **£449**

OM-D E-M10 II Body	**£449**
OM-D E-M10 II + 14-42mm	**£549**
OM-D E-M10 + 14-150mm II	**£549**

RECOMMENDED LENSES:

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Olympus 12-40mm f2.8 Pro	**£719**
Olympus 40-150mm f2.8 Pro	**£1099**

PENTAX

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New

36 megapixels | 6.5 fps | 4K Video

K-1 From **£1599**

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K-3 II + 16-85mm	**£1099**
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K-S2	from **£469**

FUJIFILM

X-T2 *Black*

New

24.3 megapixels | 14.0 fps

X-T2 From **£1399**

New **X-T2** Body	**£1399**
New **X-E2S** Body	**£549**
New **X-E2S** + 18-55mm	**£749**
X-T1 Body	**£795**

X-Pro2 *Black or Silver*

New

24.3 megapixels | 8 fps | 1080p movie mode

X-Pro2 From **£1349**

New **X-Pro2** Body	**£1349**
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X-T10 + 18-55mm + 55-200mm XF	**£949**

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90mm f2 R LM WR XF	£669
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16-55mm f2.8 R LM WR	£849
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The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

New 5DS Body	**£2699**
New 5DS R Body	**£2899**

50.6 megapixels | 5.0 fps | 1080p movie mode

New 5DS Body **£2699** | **5DS R** Body **£2899**

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EOS 760D

24.7 megapixels | 5.0 fps | 1080p movie mode

£50 Cashback*

760D Body **£549**

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£499 inc. £50 Cashback*	
750D Body	£479
£429 inc. £50 Cashback*	
750D +18-55mm	£579
£529 inc. £50 Cashback*	
750D + 18-135mm	£719
£669 inc. £50 Cashback*	
700D Body	£399
£359 inc. £40 Cashback*	
700D + 18-55mm IS STM	£399
£359 inc. £40 Cashback*	

Canon PRO PARTNER

80D

New

24.2 megapixels | 7.0 fps | 1080p movie mode

NEW 80D From **£999**

New **80D** Body	**£999**
New **80D** + 18-55mm	**£1089**
New **80D** + 18-135mm	**£1329**
70D Body	**£729**
70D + 18-55mm f3.5-5.6 IS STM	**£729**

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up'
Adam – Portsmouth

Canon PRO PARTNER

EOS 7D MkII

20.2 megapixels | 10.0 fps | 1080p movie mode

7D Mk II Body **£1179**

7D Mark II Body **£1179**

Canon PRO PARTNER

EOS 6D

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

6D Body **£1299**

6D Body **£1299**

Canon PRO PARTNER

5D Mark III

22.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS sensor

5D Mark III Body **£2299**

5D Mark III Body **£2299**

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EOS 1D X Mk II

New

20.2 megapixels | 16.0 fps | Full Frame CMOS sensor

1D X Mk II Body **£5199**

New **1D X Mk II** Body **£5199**

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- 160cm Max Height
- 9cm Min Height

MT190XPRO3	£129
MT190XPRO4	£139
MT190CXPRO3 Carbon Fibre	£229
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MT190XPRO3 + 496RC2 Ball Head	£139
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Manfrotto Imagine More

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- 34cm Min Height

Aluminium
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JOBY

Hybrid GP2B
- 1000g Max Load
- 25.7cm Height

Joby Tripods

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430EX III-RT £219 **£199 inc. £20 Cashback***
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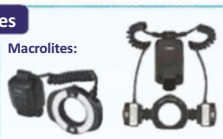
Macrolites:



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SB5000 **£429**
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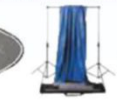

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35mm f1.8 G ED AF-S £399
40mm f2.8 G AF-S DX Micro £209
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1080p movie mode

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Red or Black £159

Ricoh GR II
16.2 Megapixel with fixed f2.8 GR lens £499

Panasonic *Black or Silver*

24x optical zoom

Lumix LX100
£499

New

20.1 megapixels

Lumix TZ100
£549

20.1 megapixels

Lumix DMC-FZ1000
£599

Lumix TZ60 ..... £249
Lumix FZ72 ..... £199
Lumix TZ70 ..... £259
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Black or Silver

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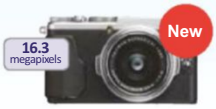
X100T £776

New

16.3 megapixels



Fuji X70 £499

16.4 megapixels

New

Fuji XP90 £149

SONY *Black*

18.2 megapixels
30.0x optical zoom
1080p movie mode

Cyber-shot HX90V
£299

Cyber-shot WX500 ..... £229
Cyber-shot HX400 ..... £287
Cyber-Shot RX100 II £349
Cyber-Shot RX100 III £539
Cyber-Shot RX10 ..... £559
Cyber-Shot RX100 IV £759
Cyber-Shot RX10 II £1036

For Sony batteries and cases visit our website

Nikon *Black*

20.8 megapixels
21x optical zoom

New

DL24-500 £749

DJI Quadcopter Drones £449

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EOS 1DX II - In Stock	£5,199	EOS 760D Body	£569	70-200mm f4 IS	£949	85mm f1.8 USM	£299
EOS 5D Mk III with £250 Part Ex Bonus	£2,299	EOS 1300D + 18-55 IS II	£349	70-200mm f2.8 L	£945	85mm f1.2L II	£1,549
EOS 5D III + 24-70 f2.8 II £250 PX Bonus	£3,798	8-15mm f4 L Fisheye	£999	70-200mm f2.8 L IS II	£1,699	100mm Macro f2.8	£399
EOS 5Ds £250 PX Bonus	***£2,699***	10-18mm f4.5-5.6 IS	£199	70-300mm f4-5.6 IS	£377	100mm Macro f2.8 L IS	£699
EOS 5DsR £250 PX Bonus	***£2,899***	11-24mm f4 L	£2,649	70-300mm f4-5.6 L IS	£1,049	300mm f4 L IS	£1,075
7D MKII £100 PX Bonus		16-35mm f4 L IS	£799	135mm f2L	£679	300mm f2.8 L IS II	£4,899
EOS 7D MkII £100 PX	£1,179	16-35mm f2.8 L	£1,249	100-400mm f4.5-5.6L NEW	£1,799	400mm f4 DO IS II	£6,399
EOS 6D £100 PX Bonus	£1,299	17-40mm f4 L	£549	200-400mm f4 L IS 1.4x	£8,699	400mm f2.8 L IS II	£7,698
EOS 80D body	£979	17-55mm f2.8 IS	£629	24mm f2.8 IS	£429	500mm f4 L IS II	£6,999
EOS 80D + 18-55 IS STM	£1,088	24-70mm f4 L IS	£675	24mm f1.4 L II	£1,225	600mm f4 L IS II	£8,895
EOS 80D + 18-135 STM	£1,329	24-70mm f2.8 L II	£1,549	35mm f2 IS	£399	800mm f5.6 L IS	£9,899
EOS 750D + 18-55 STM	£599	24-105mm f4 IS	£789	35mm f1.4L II	£1,799	1.4x III £314 2xIII Extender	£339
		18-200mm IS	£399	50mm f1.4	£289	600EX-RT Speedlite	£445
		70-200mm f4L	£529	50mm f1.2L	£1,149		

Nikon Professional Dealer

Beat the price rise!! Nikon D5 and D500 cameras NOW IN STOCK

D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

NIKON PRO DEALER		D5500 + AF-P18-55 VR	£569	70-300mm f4.5-5.6 VR	£429	200mm f2 G ED VR II	£4,099
2 YEAR UK WARRANTY		D5500 + 18-140mm	£749	80-400mm f4.5-5.6 AFD VR	£1699	300mm f2.8 G VR II	£4,129
D5 Body - In Stock	£5,199	D3300 + AF-P18-55 VR	£319	200-500mm f5.6E ED VR	£1,149	400mm f2.8 FL ED VR	£10,399
D500 Body - In Stock	£1,729	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£569	500mm f4E FL ED VR	£7,995
D810	£2,139	14-24mm f2.8	£1,315	24mm f1.8 G	£599	600mm f4E FL ED VR	£9,649
D810 + 24-120mm f4	£2,845	16-35mm f4 VR	£829	28mm f1.8 G	£489	800mm f5.6 FL VR+TC1.25	£12,995
D810 + 24-70mm f2.8	£3,444	16-85mm f3.5-5.6 VR DX	£479	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,465
D810 + 14-24mm f2.8	£3,525	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,349	PC-E 45mm f2.8	£1,393
D750	£1,395	18-140mm f3.5-5.6 VR	£419	50mm f1.8 G	£159	2x TC-20 E III Converter	£339
D750 + 24-120mm f4	£1,995	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£329	1.4x TC-14 E III Converter	£429
D610	£999	18-300mm f3.5-5.6 VR DX	£739	58mm f1.4 G	£1,199	SB5000 Speedlight	£429
D610 + 24-120mm f4	£1,789	24-70mm f2.8E ED VR	£1,849	85mm f1.8 G	£377	SB700 Speedlight	£229
D7200 Body	£719	24-120mm f4 VR	£749	85mm f1.4 G	£1,169	SB-R1C1 Commander	£549
D7200 +18-105mm VR	£889	28-300mm f3.5-5.6 VR	£699	NEW 300mm f4 EPF ED VR	£1,499	SU-800 Comander Unit	£269
D7100 Body	£619	70-200mm f2.8 VR II	£1,679	105mm f2.8 Micro VR	£619	WT-5	£449
D7100 +18-105mm VR	£799	70-200mm f4 VR	£999	85mm f3.5 Micro VR DX	£349	UK STOCK UK STOCK	

HASSELBLAD

New Hasselblad X1D-50C Mirrorless camera -Pre Order with a 10% Deposit

New X1D-50C + 45mm	£8,976
New X1D -50C	£7,188
New H6D - 100c	£27,120
New H6D - 50c	£21,480
H5D-50c	£12,714
H5D-50c Wi-fi EX DEMO	£10,995
CFV-50c Digital Back	£6,995

See our Website for full list of Hasselblad lenses and accessories

Leica

S (type 007) Body	£11,995
S-E Body + 70mm S Lens	£7,995
M-P (type 240) Silver /Black	£5,064
M (type 240) Silver /Black	£4,650
New SL body + 24-90mm	£7,995
Monochrom (type 246) Black	£5,249
M (262) Black	£3,995
T body + 23mm Lens	£2,049
T Body +18-56mm Lens	£1,949
X-U Camera	£2,200
Q Camera	£3,230
X (type 113) Silver/Black	£1,299
X-E (type 102)	£999
D-Lux (type 109)	£749
V-Lux (type 114)	£799
New 28mm f2 and 28mm f2.8Phone	

See Website for full list of Leica lenses and accessories

FUJIFILM

X-T2 Body - Pre Orders taken	£1399
X-T1 + 18-55mm	£999
X-T1 Body	£799
X-T1 Graphite Body	£999
X100T Silver/Black	£794
X-Pro2 Body In Stock	£1349
X70	£539
XF 16-55mm f2.8 R LM WR	£849
XF 10-24mm f4 OIS	£769
New XF 35mm f2	£309
XF 50-140mm f2.8 OIS + 1.4X	£1,189
XF 100-400 OIS WR + 1.4X	£1549
XF 14mm f2.8	£689
XF 16mm f1.4 R WR	£769
XF 23mm f1.4	£689
XF 60mm f2.4 R	£459
XF 56mm f1.2	£769
XF 90m f2 R LM WR	£689

See website for full listing
Cash back avaliable

EVENTS @ DALE PHOTOGRAPHIC

Tuesday the 16th August 2016 - Fuji X-T2 Demo Day 10am - 4pm

Tuesday the 13th September 2016 - Hasselbad X1D Demo Day 10am - 4pm

Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

ZEISS

Canon/Nikon Fit Lenses

OTUS 55mm f1.4	£2,799
OTUS 85mm f1.4	£3,019
OTUS 28mm f1.4	£3,630
15mm f2.8	£2,069
21mm f2.8 Milvus	£1,169
25mm f2	£1,188
28mm f2	£899
35mm f2 Milvus	£745
35mm f1.4	£1,346
50mm f1.4 Milvus	£854
50mm f2 Milvus	£949
85mm f1.4 Milvus	£1,379
100mm f2 Milvus Macro	£1,299
135mm f2	£1,599

Zeiss Binoculars - 10 Year Warranty

8x32 Conquest HD	£589
10x32 Conquest HD	£627
8x42 Conquest HD	£699
10x42 Conquest HD	£738
8x42 Victory HT	£1,449
8x42 Victory SF	£1,820

Leica SPORT OPTICS

8x20 Monovid	£339
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£375
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD -Plus	£1,350
10x32 Ultravid HD-Plus	£1,375
New 8x42 Trinovid HD	£745
New10x42 Trinovid HD	£789
8x42 Ultravid HD	£1,399
Monovid	£339
7x42 Ultravid HD-Plus	£1,399
8x42 Ultravid HD-Plus	£1,449
10x42 Ultravid HD-Plus	£1,499
10x50 Ultravid HD - Plus	£1,575
12x50 Ultravid HD- Plus	£1,665

SWAROVSKI OPTIK

8X25 Pocket CL Green/Black	£504
10X25 Pocket CL Green/Black	£540
8x32 EL Field Pro	£1,475
10x32 EL Field Pro	£1,495
8.5x42 EL Field Pro	£1,800
10x42 EL Field Pro	£1,820
10x50 EL Field Pro	£1,935
12x50 EL Field Pro	£1,955
8x42 EL Range W B	£2,195
10x42 EL Range W B	£2,268
ATX 30–70 x95 Spotting Scope	£2,870
ATX 25-60 x85 Spotting Scope	£2,600
ATX 25-60 x65 Spotting Scope	£2,150
ATS 80 -HD Angled + 25-50x scope	£1,999
ATS 65 -HD Angled + 25-50x scope	£1,539

SIGMA

Nikon/Canon Fit (3 Year warranty)

8-16mm f4-5.6 DC	£499
17-50mm f2.8 DC OS	£279
10-20mm f3.5 DC	£329
12-24mm 4.5-5.6 DG MKII	£529
17-70mm f2.8-4 DC C	£279
18-35mm f1.8 DC Art	£549
18-250mm f3.5-6.3 DC	£279
18-300mm f3.5-6.3 DC C	£349
24-35mm f2 DG Art	£699
24-105mm f4 DG Art	£599
50-500mm f4.5-6.3 DG	£849
70-200mm f2.8 DG	£729
150-600mm f5-6.3 DG C	£739
150-600mm f5-6.3 DG S	£1,199
35mm f1.4 DG Art	£599
50mm f1.4 DG Art	£579
24mm f1.4 DG Art	£599
20mm f1.4 DG Art	£629
105mm f2.8 Macro DG	£329

3 Legged Thing

Roger Evo 3	£249	PUNKS	
Brian Evo 3	£299	Vyv Evo 3	£129
Jack	£249	Rick Evo 3	£179

INDURO

AT113/AT114	£99	CT113/CT114	£219
AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429
Short Columns aluminium/carbon from			£20

Stealth Series Carbon FibreTripods:

CLT204	£260	CLT304L	£315
CLT303	£269	CLT404L	£387

Grand Series Stealth Carbon Fibre Tripods:

GIT303	£387	GIT304L	£432
GIT304	£399	GIT305L	£449

Heads

BHD0 £98/BHD1 £115/BHD2 £129/BHD3 £153
BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£895
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,632	B1 2 Head kit	£3,500
Air Remote TTL	£312	B2 To Go kit	£1,495
B1 Location Kit	£3,060	B2 Location kit	£1,994

Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

Canon EF 24-105mm f4L IS	495	Fuji XE-1 Body Black	199	Nikon AF 35-70mm f3.3/4.5 Lens	75	Nikon D700 Body + GRIP	595
Canon EF 50mm f1.4 USM	150	X-T1 Battery Grip	125	Nikon AF 20mm f2.8D	350	Nikon MB-D14 Grip	125
Canon EF 70-300mm f4-5.6 IS USM	225	Hasselblad 28mm f4 HCD AF Lens	2295	Nikon AFS 600mm f4D II ED Lens	3800	Nikon MB-D14 Grip	95
Canon 5D MK II Body	595	Hasselblad 35-90mm f4/5.6 HCD	3295	Nikon AF DX 10.5mm f2.8G ED Fisheye	425	Sigma 10-20mm f4-5.6 EX DC Nikon	195
Canon 30D + Sigma 17-70mm f2.8-4.5	150	Hasselblad 95mm UV/Sky filter	69	Nikon AF-D 20mm f2.8D Lens	350	Nikon WT-5 Wireless Transmitter	295
Canon EF 100-400mm f4.5/5.6L IS USM	695	Hasselblad H1 Body with HC 3.2/150 Lens	2250	Nikon ED 500mm f4 P Lens	1500	Nikon AFS 70-300mm f4.5-5.6G VR	250
Canon EF 14mm f2.8L II USM	995	Hasselblad 503 CWD Anniversary kit	3995	Nikon AF-S 16-85mm f3.5/5.6G ED VR	349	Leica Trinovid 8x42 BA	495
Canon EF 17-40mm f4L USM Lens	395	H5D-50C Wifi Body set - Ex Demo	10995	Nikon 10.5mm f2.8G DX Lens	395	Leica Apo Televid 77 Scope + Case	895
Sigma EX 70-200mm f2.8 Apo DG HSM	350	Hasselblad HC 210mm f4 lens	1495	Nikon AF-S 14-24mm f2.8G ED	895	Nissin Di700 Flash Nikon	70
Canon EFS 17-55mm f2.8 USM	349	Hasselblad HCD 35-90mm f4/5.6	2495	Nikon AF-S 300mm f2.8D ED Lens	995	Nissin Di622 Flash Nikon	50
Canon EF 70-200mm f4L USM	395	Leica 90mm f2 Summicron M	1995	Nikon AFD 105mm f2.8 DC	595	Nikon AF-S 600mm f4D II ED	3800
Canon EF 400mm f5.6L USM	695	Leica 35mm f1.4 Summilux M	2650	Nikon AF-S 300mm f4D IF Lens	549	Nikon WT-5	295
Canon LC-5 Transmitter set	149	Leica 50mm f2 Summicron M	850	Nikon AF-24-85mm f2.8-4D Lens	195	Phottix Strato TTL 1 x Transmitter 2 x Receivers - Nikon	100
Sigma EX 8-16mm HSM Canon	325	Leica 35mm f2.8 Summarit M	895	Nikon AF-S 18-300mm f3.5-5.6G DX VR	395		
Canon EFS 60mm f2.8 Macro USM	199	Leica 50mm f1.4 Summilux ASPH	2295	Nikon AF-S 18-200mm f3.5-5.6G VRII	295		
Sigma 10-20mm f4 -5.6 EX DC Canon	195	Leica M (240) Silver body	2700	Nikon AF-S 80-400mm f4.5/5.6D Lens	595		
Canon BG-E16 Grip	140	Nikon 28-300mm f3.5/5.6G ED Lens	495	Nikon AF-S 80-400mm f4.5/5.6G ED VR	1295		
Caon Off camera shoe cord2	29	Nikon 80-400mm f4.5/5.6D ED VR lens	595	Nikon D80 + 18-135mm VR	149		
Fuji X-Pro 1 body	195	Nikon AFS 80-400mm f4.5-5.6G ED VR	1295	Nikon D4 body	1995		

Please see our website for the most up to date listings

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Fuji X Lenses
10-24mm F4 XF ....Mint- £589
14mm F2.8 XF ....E+ £439
18-135mm F3.5-5.6 OIS WR XF ....E++ £399
18-55mm F2.8-4 XF ....E++ £279 - £299
18mm F2 XF R ....E++ £159 - £179
27mm F2.8 XF ....E++ £169 - £195
55-200mm F3.5-4.8 OIS XF ....E++ / Mint- £379 - £389
Zeiss 12mm F2.8 Touit X ....Mint- £549

4/3rds Lenses
Olympus 7-14mm F4 ED Zuiko ....E++ £549 - £599
Olympus 8mm F3.5 FishEye Zuiko D ....Mint- £329
Sigma 10-20mm F4-5.6 EX DC HSM ....E+ £149
Olympus 11-22mm F2.8-3.5 ZuikoE+ / Mint- £195 - £249
Olympus 12-60mm F2.8-4 ED SWDE+ / E++ £259 - £349
Panasonic 14-150mm F3.5-5.6 Asph ....E++ £489
Olympus 14-35mm F2 SWD ....E++ £849
Olympus 14-42mm F3.5-5.6 Zuiko ....E++ £59
Panasonic 14-50mm F2.8-3.5 OIS Asph ....E++ £149
Olympus 14-54mm F2.8-3.5 Zuiko ....E+ / E++ £129
Olympus 18-180mm F3.5-6.3 Zuiko ....E++ £199
Olympus 300mm F2.8 Zuiko ....E++ £2,189
Olympus 35mm F3.5 Macro Zuiko ....E++ £99
Olympus 40-150mm F4-5.6 ED Zuiko ....E+ £39
Olympus 50-200mm F2.8-3.5 SWD ....E++ / Mint- £429
Olympus 50-200mm F2.8-3.5 Zuiko ....E++ £295
Olympus 50mm F2 ED Macro Zuiko ....E++ £199 - £249
Olympus 70-300mm F4-5.6 ED Zuiko ....Mint- £199
Olympus EC14 Tele Converter ....E++ £199
Olympus EC20 2x Tele Converter E++ / Mint- £199 - £229

Micro 4/3rds Lenses
Olympus 7-14mm F2.8 PRO M.Zuiko ED ....Mint- £679
Samyang 7.5mm F3.5 UMC Fisheye ....E++ £179
Panasonic 12-35mm F2.8 G X Vario OIS HD ....Mint- £499
Olympus 12-40mm F2.8 M.ZuikoE++ / Mint- £495 - £499
Panasonic 14-140mm F4-5.8 OIS HD ....E++ £219
Olympus 14-150mm F4-5.6 M.Zuiko ED ....E++ £299
Panasonic 14-42mm F3.5-5.6 Asph OISE+ / Mint- £59 - £79
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko ....Mint- £129
Panasonic 14-42mm F3.5-5.6 HD Compact ....E++ £69
Olympus 14-42mm F3.5-5.6 M.Zuiko II R -Black E++ £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario E++ £129 - £149
Panasonic 14mm F2.5 Asph ....E++ £119
Olympus 17mm f1.8 M.Zuiko Black ....Mint- £279
Sigma 19mm F2.8 DN - A ....Mint- £89
Panasonic 20mm F1.7 Asph II ....Mint- £159
Panasonic 20mm F1.7 G Pancake ....E+ / E++ £159
Voigtlander 25mm F0.95 Nokton ....E+ £439
Panasonic 25mm F1.4 DG ....Mint- £299
Olympus 25mm F1.8 M.Zuiko - Black ....E+ £199
Panasonic 35-100mm F2.8 GX OIS VarioE++ / Mint- £599 - £649
Olympus 40-150mm F4-5.6 R ED M.Zuiko ....Mint- £89
Panasonic 45-200mm F4-5.6 OIS ....E++ £159 - £169
Olympus 45mm F1.8 M.Zuiko ....Mint- £139
Olympus 75mm F1.8 ED Black M.Zuiko ....Mint- £489
Olympus 75mm F1.8 ED Silver M.Zuiko ....E++ £475

Sony NEX Lenses
18-200mm F3.5-6.3 OSS ....E++ £339
18-55mm F3.5-5.6 OSS ....Mint- £89
24-70mm F4 FE ZA OSS ....Mint- £589 - £629
55-210mm F4.5-6.3 OSS ....Mint- £119
Sigma 19mm F2.8 DN ....Mint- £89
Zeiss 32mm F1.8 Touit E ....Mint £269

Canon EOS
EOS 1V + BP-E1 Battery Grip ....E+ £219
EOS 1V Body Only ....E+ £199 - £329
EOS 1N + E1 Booster ....E+ £129
EOS 1N Body Only ....E+ £79 - £89
EOS 1 + E1 Booster ....As Seen / E+ £79
EOS 1 Body Only ....E+ £79 - £89
EOS 3 Body Only ....As Seen / E+ £59 - £99
EOS 30 Body Only ....E++ £35 - £119
EOS 30 Date Body Only ....E+ £49
EOS 30E Body Only ....As Seen £39
EOS 5 Body Only ....E+ £59
EOS 50E + BP50 Grip ....As Seen £39
EOS 50E Body Only ....E+ / E++ £25 - £49
EOS RT Body Only ....Unused £149
8-15mm F4 L Fisheye USM ....E++ £749
10-22mm F3.5-4.5 EFS ....E+ / Mint- £249 - £279
14mm F2.8 L USM ....Exc £499
14mm F2.8 L USM II ....E+ / E++ £999 - £1,049
15mm F2.8 EF Fisheye ....E++ £379
16-35mm F2.8 L USM ....E++ £549
17-35mm F2.8 L USM ....E++ £389
17-40mm F4 L USM ....E++ £339
18-55mm f3.5-5.6 EFS IS II ....E++ £59
18-55mm F3.5-5.6 IS STM ....Mint- £89
18-135mm F3.5-5.6 IS ....E+ £179
20mm F2.8 USM ....E+ £179 - £199
20-35mm F3.5-4.5 USM ....E++ £159
22mm F2 STM ....Mint- £89
24mm F3.5 L TSE ....E+ / Mint £699 - £749
24mm F3.5 L TSE MkII ....E+ / Mint- £1,049 - £1,149
24-70mm F2.8 L USM ....E+ / E++ £575 - £689
24-70mm F4 L IS USM ....Mint- £489 - £579
24-105mm F4 L IS USM ....Exc / E++ £349 - £429
28mm F1.8 USM ....E++ £279
28mm F2.8 EF ....E++ £99
35-350mm F3.5-5.6 L USM ....Exc £499
45mm F2.8 TS-E ....E++ £799
50mm F1.0 L USM ....Mint- £2,750
50mm F1.2 L USM ....E++ / Mint- £765 - £799
50mm F1.4 USM ....E++ £169 - £189
50mm F1.8 EF II ....E+ / E++ £49 - £59
50mm F1.8 EF Mk1 ....E++ £99 - £115
50mm f2.5 EF Macro ....E++ £159
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200mm F2.8 L USM II ....E++ £349
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PGi525/CLi526 Set of 5 £42.99
PGi525 Black 19ml £9.99
CLi526 Colours 9ml £8.99
PGi550/CLi551 Set of 5 £37.99
PGi550 Black 15ml £9.99
CLi551 Colours 7ml £7.99
PGi550/CLi551XL Set of 5 £54.99
PGi550XL Black 22ml £11.99
CLi551XL Colours 11ml £10.99
PG540 Black 8ml £10.99
PG540XL Black 21ml £15.99
CL541 Colour 8ml £13.99
CL541XL Colour 15ml £15.99
PG545XL Black 15ml £13.99
CL546XL Colour 13ml £15.99
Compatibles:
PGi5 Black 27ml £4.99
CLi8 Colours 13ml £3.99
PGi5/CLi8 Set of 5 £19.99
PGi520 Black 19ml £4.99
CLi521 Colours 9ml £3.99
PGi520/CLi521 Set of 5 £19.99
PGi525 Black 19ml £4.99
CLi526 Colours 9ml £3.99
PGi525/CLi526 Set of 5 £19.99
PGi550XL Black 25ml £4.99
CLi551XL Colours 12ml £3.99
PGi550/CLi551XL Set of 5 £19.99
BCi6 Colours 15ml £2.99
PG40 Black 28ml £12.99
CL41 Colour 24ml £16.99
PG50 Black 28ml £12.99
CL51 Colour 24ml £14.99
PG510 Black 11ml £13.99
CL511 Colour 11ml £15.99
PG512 Black 18ml £13.99
CL513 Colour 15ml £15.99
PG540XL Black 21ml £13.99
CL541XL Colour 15ml £14.99
PG545XL Black 15ml £11.99
PG546XL Black 21ml £12.99

Many more in stock!

EPSON

No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 £22.99
No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16XL Set of 4 £42.99
No.16XL Black 12.9ml £14.99
No.16XL Colours 6.5ml each £11.99
Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £3.99
No.16 Colours 12ml each £3.99

No.18 Daisy Inks
Originals:
No.18 Set of 4 £22.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18XL Set of 4 £42.99
No.18XL Black 11.5ml £14.99
No.18XL Colours 6.6ml each £11.99
Compatibles:
No.18 Set of 4 £14.99
No.18 Black 12ml £3.99
No.18 Colours 12ml each £3.99

No.24 Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99
Compatibles:
No.24 Set of 6 £22.99
No.24 Black 7ml £3.99
No.24 Colours 7ml each £3.99

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99
Compatibles:
No.26 Set of 4 £14.99
No.26 Black 10ml £3.99
No.26 Colours 7ml each £3.99

T0481-T0486 Seahorse Inks
Originals:
Set of 6 £69.99
Colours 13ml each £16.99
Compatibles:
Set of 6 £19.99
Colours 13ml each £3.99

T0541-T0549 Frog Inks
Originals:
Set of 8 £105.99
Colours 13ml each £14.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

T0591-T0599 Lily Inks
Originals:
Set of 8 £89.99
Colours 13ml each £11.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums Available in Burgundy or Blue.

Emilia Frames Distressed wood shabby chic effect. Blue or White.

Travel Albums Over a dozen designs in stock.

Rio Frames Handcrafted solid wood with 30mm wide profile, in four colours.

Grafton Albums Available in Burgundy or Blue.

Frisco Frames Simple, basic design available in a huge range of sizes & colours.

Baby Albums Multiple different designs available.

Memo Style Albums:
Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99

Traditional Style Albums:
Grace 29x32cm 100 pages £14.99
Grafton 29x32cm 100 pgs £14.99
Baby 29x32cm 100 pages £12.99

Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Plastic Bevel, Glass Front:
Frisco 6x4 seven colours £1.99
Frisco 7x5 seven colours £2.29
Frisco 8x6 seven colours £2.79
Frisco 9x6 seven colours £3.49
Frisco 10x8 seven colours £3.79
Frisco 12x8 seven colours £4.59
Frisco A4 seven colours £3.99
Frisco A3 seven colours £8.99

Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks
Originals:
Set of 4 £32.99
Black 7.4ml £8.99
Colours 5.5ml each £8.99
Compatibles:
Set of 4 £14.99
Black 7.4ml £4.99
Colours 5.5ml each £3.99

T0791-T0796 Owl Inks
Originals:
Set of 6 £72.99
Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

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Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99
Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
No.950XL SET OF 4 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

Ilford Galerie

Photo Glossy 160gsm:
6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Parma Jet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
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Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99
Portrait White A4 25 sh £26.99
Portrait White A3 25 sh £49.99

EPSON

Premium Gloss 255gsm:
6x4 40 sheets +40 FREE £9.99
7x5 30 sheets £9.99
A4 15 sheets +15 FREE £9.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

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64GB	£27.99
128GB	£54.99

1000X (150MB/s)

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32GB	£22.99
64GB	£35.99
128GB	£63.99

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64GB	£95.99

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64GB	£24.99

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64GB	£34.99

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64GB	£42.99
128GB	£82.99

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32GB	£79.99
64GB	£129.99

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Lexar Professional

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32GB	£36.99
64GB	£56.99

1066X (160MB/s)

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32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra

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16GB	£15.99
32GB	£24.99

Sandisk Extreme

800X (120MB/s)

16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

Sandisk Extreme Pro

1066X (160MB/s)

16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

XQD Cards

Lexar Professional

1333X (200MB/s)

32GB	£69.99
64GB	£99.99

MicroSDHC & SDXC

Lexar Professional

633X (95MB/s)

32GB	£21.99
64GB	£43.99

Delkin Professional

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64GB	£32.99

Sandisk Ultra

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32GB	£12.99
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Lexar USB3 Card Reader	£22.99
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Delkin USB2 Card Reader	£9.99
Delkin USB3 Card Reader	£19.99
Delkin SD Card (x8) Case	£6.99
Delkin CF Card (x4) Case	£6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon	£9.99
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NB-5L for Canon	£9.99
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NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
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LP-E6 for Canon	£16.99
LP-E8 for Canon	£12.99
LP-E10 for Canon	£12.99
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NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£12.99
NP400 for Fuji	£12.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£12.99
EN-EL21 for Nikon	£12.99
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Li40B/42B for Olympus	£9.99
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BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
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CGA-S007 for Panasonic	£9.99
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DMW-BCM13 Panasonic	£19.99
DMW-BLB13 Panasonic	£27.99
DMW-BLC12 Panasonic	£23.99
DMW-BLD10 Panasonic	£23.99
DMW-BLG10 Panasonic	£22.99
DMW-BMB9 Panasonic	£22.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLB-1137D for Samsung	£9.99
SLB-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
BY-1 for Sony	£12.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon	£84.99
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70D for Canon	£84.99
650D/700D for Canon	£84.99
D600 for Nikon	£84.99
D800/D810 for Nikon	£84.99
D3300/D5300 for Nikon	£74.99
D7100 for Nikon	£84.99

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Universal Chargers

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Unipal PLUS	£24.99
Unipal EXTRA	£29.99

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Hahnel TC Novo inc. 4xAA	£8.99
Energizer Pro inc. 4xAA	£14.99
Energizer 1 Hr inc. 4xAA	£22.99

Other Batteries

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AAA GP Recyko 3+1 FREE	£5.24
AA Energizer Extreme (4)	£8.99
AAA Energizer Extreme (4)	£6.99

Standard Rechargeables

AA GP 2600mAh (4)	£9.99
AA Lloytron 1300mAh (4)	£3.99
AA Lloytron 2700mAh (4)	£6.99
AAA Lloytron 1100mAh (4)	£3.99

Lithium Batteries

AA Energizer Ultimate (4)	£5.99
AAA Energizer Ultimate (4)	£5.99
CR123A Energizer (1)	£1.99
CR2 Energizer (1)	£1.99
2CR5 Energizer (1)	£3.99
CRP2 Energizer (1)	£3.99
CRV3 Energizer (1)	£5.99
A544 Energizer Alkaline (1)	£1.99
A23 Energizer Alkaline (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, **CR2032** etc	£1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame

UV Filters

37mm	£4.99
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46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame

Circular Polarisers

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD

ND4 & ND8 Filters

52mm	£26.99
58mm	£34.99

Marumi DHG Slim Frame Multi-coated

Clear Protectors

37mm	£10.99
43mm	£10.99
46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim Frame Multi-coated

UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multi-coated

Circular Polarisers

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya HMC Slim Frame

UV Filters

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£11.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

HOYA Pro-1D Slim Frame Multi-coated

Clear Protectors

52mm SPECIAL	£16.99
58mm	£28.99
62mm	£31.99
67mm	£35.99
72mm	£39.99
77mm SPECIAL	£29.99
82mm	£49.99

HOYA Pro-1D Slim Frame Multi-coated

Circular Polarisers

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

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We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

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Wide Angle Holder	£6.99
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Adapter Rings 49-82mm	£4.99
Circular Polariser	£27.99
ND2 Solid	£12.99
ND2 Soft Graduated	£13.99
ND2 Hard Graduated	£13.99
ND4 Solid	£12.99
ND4 Soft Graduated	£13.99
ND4 Hard Graduated	£13.99
ND8 Solid	£14.99
ND8 Soft Graduated	£15.99
ND8 Hard Graduated	£15.99
Light Blue Graduated	£12.99
Dark Blue Graduated	£12.99
Light Tobacco Graduated	£12.99
Dark Tobacco Graduated	£12.99
Light Sunset Graduated	£14.99
Dark Sunset Graduated	£14.99
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Adapter Rings 52-95mm	£8.99
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ND2 Soft Graduated	£17.99
ND2 Hard Graduated	£17.99
ND4 Solid	£16.99
ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
Light Blue Graduated	£17.99
Dark Blue Graduated	£17.99
Light Tobacco Graduated	£17.99
Dark Tobacco Graduated	£17.99
Light Sunset Graduated	£18.99
Dark Sunset Graduated	£18.99

A-Type: 67mm wide filters

Standard Holder	£4.99
Adapter Rings 37-62mm	£8.99
ND2 Solid	£10.99
ND2 Graduated	£11.99
ND4 Solid	£10.99
ND4 Graduated	£11.99
ND8 Solid	£11.99
ND8 Graduated	£12.99

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ES-71II Canon 50/1.4	£9.99
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ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
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EW-73B Canon 18-55 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
HB-32 Nikon 18-105 VR	£7.99
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46mm Metal Hood	£5.99
49mm Rubber Hood	£3.99
49mm Shaped Petal Hood	£6.99
52mm Rubber Hood	£3.99
52mm Shaped Petal Hood	£6.99
55mm Rubber Hood	£3.99
55mm Shaped Petal Hood	£6.99
58mm Rubber Hood	£3.99
58mm Shaped Petal Hood	£6.99
62mm Rubber Hood	£4.99
62mm Shaped Petal Hood	£7.99
67mm Rubber Hood	£4.99
67mm Shaped Petal Hood	£7.99
72mm Rubber Hood	£5.99
72mm Shaped Petal Hood	£9.99
77mm Rubber Hood	£5.99
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AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/3.5G DX	£389.00	AF-S 16-80mm f/2.8-4E ED VR	£769.00
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AF-D 20mm f/2.8	£463.00	AF-S 105mm f/2.8G VR	£659.00	AF-S 17-35mm f/2.8 IF ED	£1,347.00
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AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£429.00
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AF-S 35mm f1.8G DX	£151.00	AF-S 300mm f/4 D IF-ED	£999.00	AF-S 24-85mm VR	£359.00
AF-S 40mm f/2.8G ED	£199.00	AF-S 300mm f/4E PF ED VR	£1,499.00	AF-S 28-300mm ED VR	£699.00
AF 50mm f/1.4D	£244.00	AF-S 400mm f/2.8 FL ED VR	£8,999.00	AF-S 55-200mm f/4-5.6G VR II	£229.00
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24mm f/2.8 IS USM	£455.00	300mm f/4.0L USM IS	£999.00	24-70mm f/2.8L II USM	£1,459.00
EF-S 24mm f/2.8 STM	£127.00	400mm f/2.8L USM IS II	£7,698.00	24-70mm f/4.0L IS USM	£675.00
28mm f/1.8 USM	£379.00	400mm f/4.0 DO IS II	£6,999.00	24-105mm f/4.0L IS USM	£735.00
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135mm f/2.0L USM	£769.00	17-40mm f/4.0L USM	£549.00	2x III Extender	£339.00
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NEW!

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Pentax K-3 II

24.3 MEGA PIXELS

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Fujifilm X-T1

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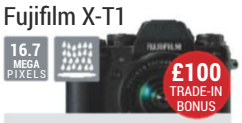

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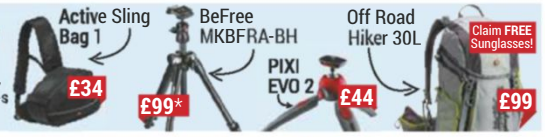

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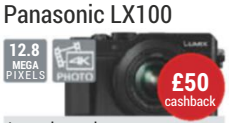

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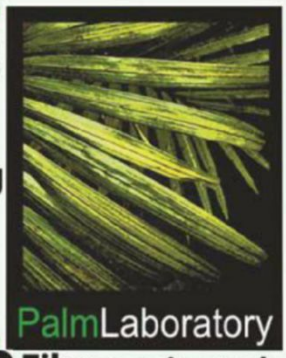

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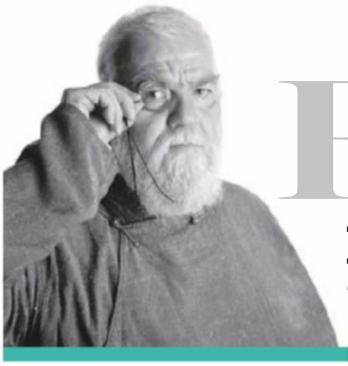

Final Analysis

Roger Hicks considers...

'Whelan's Drug Store', 1936, by Berenice Abbott

© BERENICE ABBOTT, NEW YORK PUBLIC LIBRARY COLLECTIONS

'Apart from its potential for wonderful tonality, an original contact print just goes on giving more and more detail, even when examined with a magnifying glass'

Few things are more fascinating than pictures of the interior of a proper, old-fashioned, thoroughly crowded shop, and this is a fine example of the genre. In 1935, Berenice Abbott obtained a grant for a series called 'Changing New York'. She was given $145 a month, total artistic freedom, and a second-hand Ford Roadster, all from the Federal Art Project (FAP), a division of the Works Progress Administration. Where are such government projects now?

Abbott was heavily influenced by Eugène Atget, whom she had met in Paris in 1925. He sought out parts of Paris that were vanishing every month or year, shooting with a large-format camera. When she returned to New York in 1929, she tried to do something similar, using an 8x10in Century Universal.

The result is a 'magic window'. Apart from its potential for wonderful tonality, an original contact print just goes on giving more and more detail, even when examined with a magnifying glass. You might expect depth of field to be a problem with such a large format, but with a wideangle lens at a small aperture, this is less of a problem than you might expect.

Lighting is another matter: here, it is astonishingly even. I suspect that very generous exposure and curtailed development contributed greatly to the technical excellence of the picture, and an uncoated lens would have helped, with its inherently lower contrast. The man behind the counter and the customer were probably asked to hold still for several seconds.

Few things are as conducive to appreciating a brilliantly executed picture as trying the same thing yourself. Very likely, you know at least one old-fashioned shop, so why not photograph it? Even if you don't have a large-format camera, you can get good results with a decent DSLR and a good-quality lens used at its optimum aperture, or a little smaller (for depth of field), on a good tripod. You might also want to try stitching several images together, both for a wideangle view and more megapixels. If you get even a half-decent picture, see if you can find some other shops to shoot. You'll go on getting better.

This is something else to learn from this picture: the value of persistence and commitment. Abbott was persistent in getting her grant, and taking pictures. Twenty or more years ago, I considered doing a similar series about ironmongers, again on 8x10in. You can see the first shot on rogerandfrances.eu, in an entry dated 19 May 2016. It's not too bad, but I never got around to shooting the next shop, over in Broadstairs, Kent, or trying a slightly less extreme lens. In other words, I wasn't persistent enough, or committed enough. Maybe you can do better than I did. AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Didier Gillis.**

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